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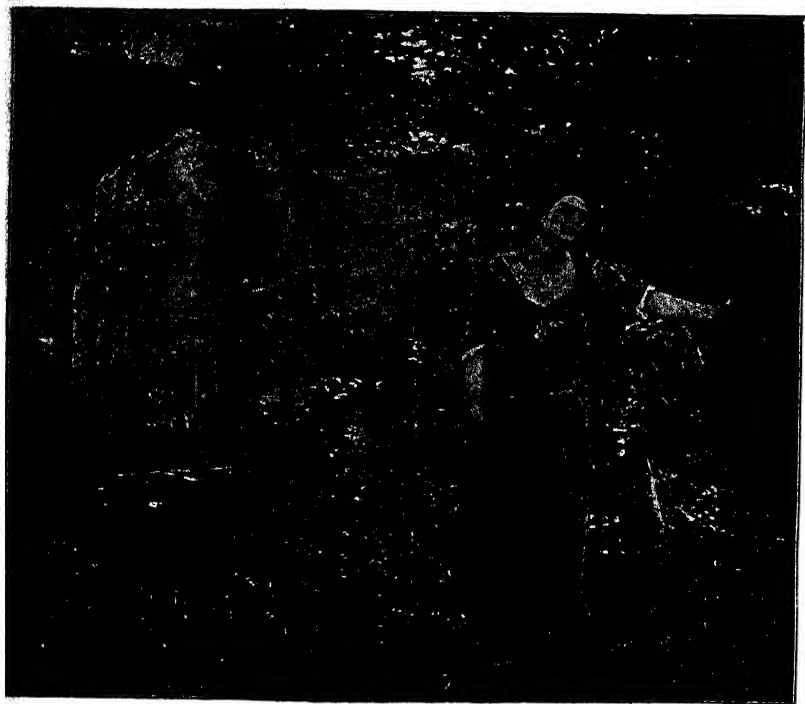
SIXTH YEAR  
LANGUAGE READER  

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PART TWO

•The  Co. •





**JOAN OF ARC**

**From the painting by Bastien Lepage**

SIXTH YEAR  
LANGUAGE READER

PART TWO

BY

FRANKLIN T. BAKER

PROFESSOR OF THE ENGLISH LANGUAGE AND LITERATURE  
IN TEACHERS COLLEGE

GEORGE R. CARPENTER

PROFESSOR OF RHETORIC AND ENGLISH COMPOSITION  
IN COLUMBIA UNIVERSITY

AND

JENNIE F. OWENS

CRITIC TEACHER IN THE JERSEY CITY TRAINING SCHOOL

New York

THE MACMILLAN COMPANY

LONDON: MACMILLAN & CO., LTD.

1910

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Set up and electrotyped. Published March, 1906.  
Reprinted May, December, 1906; March, July, 1907;  
March, 1909; August, 1910.

## PREFACE

1. THE *distinctive feature* of the Language Reader Series is that it includes in one book for each of the first six grades a considerable part of the work in English needed for the grade, except the supplementary reading. This plan may be defended by the arguments: (a) economy of time and money, and (b) efficiency in instruction. At the present time, when the curriculum has become unduly crowded, it is imperatively necessary that certain lines of the work should be unified. The close relation of reading, composition, spelling, etc., attained by viewing them definitely as only certain elements of the work in English, tends to reduce the confusion in the mind of the pupil.

Teachers agree as to the value of good literature as the basis of the English work. But the classics are often either not related at all to the work in expression, or the relationship is indicated in a vague and desultory fashion. The Language Readers make the relationship close and vital, without killing the pupil's enjoyment of literature or rendering the work in expression pedantic.

It is agreed, further, that the facts of language — both the definite things, such as spelling and sentence structure, and the indefinite things, such as the connotation of terms and discrimination between synonyms — are not to be learned and fixed by one act of attention, but that we learn and relearn some of them by continued observation, and come to the knowledge of others by approximating steps. It follows that a plan of teaching English which gives the pupil the *habit of observing the facts of language as he reads* must be the best



guarantee of his permanent hold upon it and his continued growth in it. This idea is indeed not new. Books upon composition draw largely upon literature for their exercises, and reading books introduce — though timidly and incompletely — lessons in the study of language. The present series is an attempt to work out fully the idea toward which books of both classes have been tending in the past ten years.

2. Each Reader has some dominating interest in its subject matter. In the first two books, where the main problem is to teach the beginnings of reading, much must be sacrificed to interest and simplicity, and these books deal with simple story and poetry, mostly of folk tale and child life. In the third book, the dominant element is the fairy and folk tale; in the fourth, the animal story and the tale of adventure; in the fifth, the great myths of the world; and in the sixth, a selection of stories, poems, and essays, serving as an introduction to general literature.

Great care has been taken that the books shall be *good readers*, independent of the language work introduced. The standards of good literature and the interests of the normal child have been kept in mind. The language work has been so handled as not to make it obtrusive in appearance or impertinent in comment; and the division of these two phases of the work makes it possible to treat them separately, where separate treatment is necessary for the preservation of the purely literary interest.

3. In grading the reading and language work, the editors have had the assistance of able and experienced teachers from both public and private schools. The language work increases in importance in the higher grades. As repetition is an important element in instruction, the editors have not hesitated to bring in certain facts more than once; and for the same reason reviews and summaries are inserted.

As has been stated, the reading material in this volume has been so selected as to serve as an introduction to general literature. We have drawn most largely upon literature which presents ideals of heroism — in prose fiction, history, biography, travels, and the ballad; but we have included also a large amount of nature poetry and material appropriate for the celebration of the various holidays. These selections have been carefully graded and grouped with reference to interests, in order to secure continuity of thought.

In the composition lessons the object has been to give pupils a very definite aim in each written exercise, proceeding logically from sentence to paragraph study, and then to the writing of whole compositions. We have also guarded against monotony by giving a great variety of exercises, both oral and written. The grammar lessons cover the maximum amount ordinarily to be expected from a Sixth Grade class.

THE AUTHORS.

NEW YORK CITY,  
July, 1905.



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# SIXTH YEAR LANGUAGE READER

## PART TWO

### 49

#### BENJAMIN FRANKLIN AS A BOY

[Benjamin Franklin was one of the greatest Americans. Though a poor boy, by his industry and originality he gained wealth, made many useful inventions, held important public offices, and during the Revolution, while minister to France, succeeded in getting that great nation to send troops and ships to our aid. He is famous for having first discovered the true nature of electricity by flying a kite in a thunderstorm, and thus bringing the electricity from the upper air down by the kite wire. His autobiography, or life written by himself, has been read by millions of boys and girls, to whom it presents a vivid picture of the success which can be attained by clear-headedness and perseverance. You will also be interested in the proverbs given at the end of the selections. These he inserted in an almanac which he published as a young man under the name of Poor Richard.]

#### I

My elder brothers were all put apprentices to different trades. I was put to the grammar school at eight years of age, my father intending to devote me to the service of the church. My early readiness in learning to read, and the opinion of all his friends that I should certainly make



a good scholar, encouraged him in this purpose of his. My Uncle Benjamin, too, approved of it, and proposed to give me all his sermons, I suppose as a stock to set up with. I continued, however, at the grammar school not quite one  
5 year, though in that time I had risen gradually from the middle of the class of that year to be the head of it, and further was removed into the next class above it in order to go with that into the third at the end of the year.

But my father altered his first intention, took me from  
10 the grammar school, and sent me to a school for writing and arithmetic, kept by a then famous man, very successful in his profession generally, and that by mild, encouraging methods. Under him I acquired fair writing pretty soon, but I failed in the arithmetic, and made no progress in it.

15 At ten years old I was taken home to assist my father in his business, which was that of a candle-maker and soap-boiler. I disliked the trade, and had a strong inclination for the sea, but my father declared against it; however, living near the water, I was much in and about it, learned  
20 early to swim well, and to manage boats; and when in a boat or canoe with other boys, I was commonly allowed to govern, especially in any case of difficulty. Upon other occasions I was generally a leader among the boys, and sometimes led them into scrapes, of which I will  
25 mention one instance, as it shows early public spirit.

There was a salt marsh that bounded part of the mill-pond, on the edge of which, at high water, we used to

fish for minnows. By much trampling we had made it a mere quagmire. My proposal was to build a wharf there fit for us to stand upon, and I showed my comrades a large heap of stones, which were intended for a new house near the marsh, and which would very well suit our purpose. Accordingly, in the evening, when the workmen were gone, I assembled a number of my playfellows, and working with them diligently like so many ants, sometimes two or three to a stone, we brought them all away and built our little wharf. The next morning the workmen were surprised at missing the stones, which were found in our wharf. Inquiry was made; we were discovered and complained of; several of us were corrected by our fathers; and, though I pleaded the usefulness of the work, mine convinced me that nothing was useful that was not honest. 5 15

## II

[Benjamin was apprenticed to his brother James to learn the printer's trade, but the two not agreeing very well, Benjamin ran away from home, and after a long journey, reached Philadelphia.]

I shall tell in detail of my first entrance into that city, that you may in your mind compare such unlikely beginnings with the figure I have since made there. I was in my working dress, my best clothes being to come round by sea. I was dirty from my journey; my pockets were stuffed out with shirts and stockings, and I knew no soul 20

nor where to look for lodging. I was fatigued with traveling, rowing, and want of rest. I was very hungry ; and my whole stock of cash consisted of a Dutch dollar, and about a shilling in copper. The latter I gave the people  
5 of the boat for my passage, who at first refused it, on account of my rowing ; but I insisted on their taking it. A man is sometimes more generous when he has but a little money than when he has plenty, perhaps through fear of being thought to have but little.

10 Then I walked up the street, gazing about till near the market house I met a boy with bread. I had made many a meal on bread, and, inquiring where he got it, I went immediately to the baker's he directed me to, in Second Street, and asked for biscuit, intending such as we had in  
15 Boston ; but they, it seems, were not made in Philadelphia. Then I asked for a threepenny loaf, and was told that they had none such. So not considering or knowing the difference of money, and the greater cheapness nor the names of his bread, I bade him give me threepenny worth  
20 of any sort. He gave me, accordingly, three great puffy rolls. I was surprised at the quantity, but took it, and, having no room in my pockets, walked off with a roll under each arm, and eating the other.

Thus I went up Market Street as far as Fourth  
25 Street, passing by the door of Mr. Read, my future wife's father. She, standing at the door, saw me, and thought I made, as I certainly did, a most awkward, ridiculous appear-

ance. Then I turned and went down Chestnut Street and part of Walnut Street, eating my roll all the way, and coming round, found myself again at Market Street wharf, near the boat I came in, to which I went for a draught of the river water; and being filled with one of my rolls, gave the other two to a woman and her child that came down the river in the boat with us, and were waiting to go farther.

Thus refreshed, I walked again up the street, which by this time had many clean-dressed people in it, who were all walking the same way. I joined them, and thereby was led into the great meetinghouse of the Quakers near the market. I sat down among them, and, after looking round awhile and hearing nothing said, being very drowsy through labor and want of rest the preceding night, I fell fast asleep, and continued so till the meeting broke up, when one was kind enough to rouse me. This, was, therefore, the first house I was in, or slept in, in Philadelphia.

### III

A word to the wise is enough.

20

God helps them that help themselves.

Sloth, like rust, consumes faster than labor wears; while the used key is always bright.

Dost thou love life? Then do not squander time, for that is the stuff life is made of.

25

The sleeping fox catches no poultry.

Sloth makes all things difficult, but industry all easy.

Laziness travels so slowly that Poverty soon overtakes him.

Early to bed, and early to rise, makes a man healthy,  
5 wealthy, and wise.

Now that I have a sheep and a cow, everybody bids  
me good morrow.

Keep thy shop, and thy shop will keep thee.

If you would have your business done, go; if not,  
10 send.

He that by the plow would thrive,  
Himself must either hold or drive.

A little neglect may breed great mischief; for want of  
a nail the shoe was lost; for want of a shoe the horse was  
15 lost; and for want of a horse the rider was lost, being  
overtaken and slain by the enemy; all for want of a little  
care about a horseshoe nail.

Many a little makes a mickle.

A small leak will sink a great ship.

20 If you would know the value of money, go and try to  
borrow some: for he that goes a-borrowing goes a-sor-  
rowing.

It is easier to build two chimneys than to keep one in  
fuel.

25 Rather go to bed supperless than to rise in debt.

Experience keeps a dear school, but fools will learn in  
no other.

If you will not hear Reason, she will surely rap your knuckles.

— BENJAMIN FRANKLIN:

**apprentice**, one put in care of a master to learn a trade; **quagmire**, marshy land; **inclination**, liking for.

After reading the first selection, can you point out any qualities in Franklin which helped to make him the great man he afterward became? Tell the interesting story of his entrance into Philadelphia. What example can you point out of Franklin's fondness for drawing lessons from all the happenings of his life, and putting the lessons into short sayings or proverbs?

**Spelling.** — Apprentice, fatigued, awkward, quagmire, inclination, profession.

**Word Study.** — “Benjamin Franklin as a Boy.” Change this title, using one word instead of **as a boy**. What word would you use to express **state of being a man**, **state of being a girl**, **state of being a woman**.

Fill the blanks in the following: —

Queen Elizabeth thought Walter Raleigh worthy of knight—. In *We are Seven*, Wordsworth has given us a beautiful picture of child—. The little cottage girl had lived near the churchyard from her baby—.

What suffix have you learned here? What is its meaning?

**Composition.** — I. Should you write a full account of your own life, this would be called your autobiography. Franklin's autobiography is an excellent model, for he wrote very clearly and forcibly. Select some incident in your own life and write about it. Before you begin, make an outline. Decide how many paragraphs you will require. You may be able to give your sketch in one paragraph.

Ask yourself the following questions: (1) Have I made a suitable title? (2) Do my paragraphs follow each other in proper order? (3) Have I made the sketch interesting?

II. Do you remember the story of Ben Franklin's whistle? From this came the familiar saying, "Never pay too dear for your whistle." The story explains the meaning of the proverb. Have you ever in your own life, or in the life of some one you know very well, known any incident that shows the truth of any well-known proverb? Select one of Poor Richard's sayings—the one you understand best. Tell in plain language what it means, then give some incident that shows how true it is. Write one paragraph for your explanation and another for your illustration. You may read your illustration aloud. The other pupils should try to guess the proverb which it is intended to illustrate.

## 50

## FLOWER IN THE CRANNIED WALL

FLOWER in the crannied wall,  
I pluck you out of the crannies,  
I hold you here, root and all, in my hand,  
Little flower — but *if* I could understand  
5 What you are, root and all, and all in all,  
I should know what God and man is.

— ALFRED TENNYSON.

**crannies**, crevices, cracks. What poem by Tennyson have you previously read? He has plucked the little flower and is wondering about it. What question do you think he was about to ask when he suddenly stops? What answer does he give to his own unspoken question? Can you recall another poet who found in a common flower a very wonderful lesson?

## 51

## THE EAGLE

HE clasps the crag with crooked hands ;  
Close to the sun in lonely lands,  
Ring'd with the azure world, he stands.  
The wrinkled sea beneath him crawls ;  
He watches from his mountain walls,  
And like a thunderbolt he falls.

5

— ALFRED TENNYSON.

What do you know about the home of the eagle? What is meant by **close to the sun**? Can you picture his figure outlined against the sky? If so, you will see how the blue sky makes a **ring of azure** about him. From the far height, as he looks down, how does the sea appear? For what is he watching? Notice the force of the comparison in verse 6. In verse 1 notice the three words beginning with the sound of *k*. Notice also the pleasing repetition of the same sound in **lonely lands**.

## 52

## THE BEGGAR MAID

HER arms across her breast she laid ;  
She was more fair than words can say :  
Bare-footed came the beggar maid  
Before the King Cophetua.  
In robe and crown the king stept down,  
To meet and greet her on her way ;  
“It is no wonder,” said the lords,  
“She is more beautiful than day.”

10





As shines the moon in clouded skies,  
She in her poor attire was seen :  
One praised her ankles, one her eyes,  
One her dark hair and lovesome mien.  
So sweet a face, such angel grace,  
In all that land had never been :  
Cophetua swore a royal oath :  
"This beggar maid shall be my queen !"

— ALFRED TENNYSON.

**mien**, bearing, appearance. Tell the story. Can you picture the beggar maid? What beautiful figure in stanza 2, lines 1 and 2? Is there anything in the character of the king that reminds you of Lord Ronald in *Lady Clare*?

**Word Study.** — I. Use a synonym for fair in verse 2. Notice the use of **sweet**. Can you see that this use was at one time figurative? It is now commonly used as in this poem.

II. **prey**, plunder, to take by force; **pray**, to beseech.

**creak**, a sharp sound; **creek**, a little river or brook.

**ware**, article of clothing or merchandise; **wear**, to have on as clothing.

**pane**, a plate of glass; **pain**, suffering.

**alter**, to change; **altar**, a place for sacrifice.

Fill the blanks from this list of homonyms (words having different meanings, though pronounced in the same way): —

Elsie bathed her feet in the ——. The weight of Gerard made the bough ——, so that the bear discovered him. Gerard felt that he was to be the bear's ——, but was too frightened even to ——. Nothing could —— the priest's determination to offer a sacrifice upon the ——. The Indians exchanged their —— for blankets or ornaments that they could ——. He was suffering great ——, having been cut by the broken —— of glass.

## THE EAGLE AND THE SWAN

IMAGINE yourself, on a day early in November, floating slowly down the Mississippi River. The near approach of winter brings millions of waterfowl on whistling wings from the countries of the north to seek a milder climate in which to sojourn for a season.

The eagle is seen perched on the highest branch of

the tallest tree by the margin of the broad stream. His glistening but pitiless eye looks over water and land, and sees objects afar off. He listens to every sound that comes to his quick ear, glancing now and then to the earth beneath, lest the light tread of the rabbit may pass unheard.

His mate is perched on the other side of the river, and now and then warns him by a cry to continue patient. At this well-known call he partly opens his broad wings and answers to her voice in tones not unlike the laugh of a madman. Ducks and many smaller waterfowl are seen passing rapidly toward the south; but the eagle heeds them not—they are for the time beneath his attention.

The next moment, however, the wild, trumpetlike sound of a distant swan is heard. The eagle suddenly shakes his body, raises his wings, and makes ready for flight. A shriek from his mate comes across the stream, for she is fully as watchful as he.

The snow-white bird is now in sight; her long neck is stretched forward; her eyes are as watchful as those of her enemy; her large wings seem with difficulty to support the weight of her body. Nearer and nearer she comes. The eagle has marked her for his prey.

As the swan is about to pass the dreaded pair, the eagle starts from his perch with an awful scream. He glides through the air like a falling star, and, like a flash of lightning, comes upon the timid bird, which now, in

agony and despair, seeks to escape the grasp of his cruel talons. She would plunge into the stream did not the eagle force her to remain in the air by striking at her from beneath.

The hope of escape is soon given up by the swan. 5 She has already become much weakened. She is about to gasp her last breath, when the eagle strikes with his talons the under side of her wing and forces the dying bird to fall in a slanting direction upon the nearest shore. 10

Then it is that you may see the cruel spirit of this dreaded enemy of the feathered race. He presses down his strong feet, and drives his claws deeper and deeper into the heart of the dying swan. He screams with delight as he watches the last feeble struggles of his 15 prey.

The eagle's mate has watched every movement that he has made, and if she did not assist him in capturing the swan, it was because she felt sure that his power and courage were quite enough for the deed. She now sails 20 to the spot where he is waiting for her, and both together turn the breast of the luckless swan upward and gorge themselves with gore.

— JOHN JAMES AUDUBON: *The Birds of North America*.

**sojourn**, reside for a time; **talons**, claws.

What other selection from Audubon's writing have you had? Do you remember for what the author was noted? From the little

poem you have read and from this you get an idea of the way the eagle hunts his prey. Describe the watching. Describe the descent. Tennyson compared it to a thunderbolt. To what did Audubon compare it? What qualities of the bird are shown in this sketch? What senses must be very acute? Describe its cry.

**Spelling.** — Sojourn, talons.

**Grammar.** — You notice that words are regularly classified according to their use in the sentence. As words are not always used in the same way, it follows that a word may in one sentence be one part of speech, and a different part of speech in another.

1. The **village** clock struck the hour. 2. He lived in a quiet little **village**.

What part of speech is **village** in (1)? in (2)?

1. None but the **brave** deserves the **fair**. 2. Only **brave** men deserve **fair** women.

Which of the boldface words are adjectives? Why? Which are nouns? Why?

Explain the use of the boldface words in the following. Which are nouns and which are verbs?

He will **walk** to the village. We took a long **walk**. I will **pen** you a letter. My **pen** is broken. He will **joke** and laugh the hours away. He told a good **joke**.

Which are adverbs and which are adjectives?

We traveled on a **fast** train. He walks **fast**. He tries **hard** to improve. He has a **hard** task. We started **early** on the **early** train.

Which are adverbs and which are prepositions?

He climbed **above** the clouds. We looked **above**. We climbed **down** the side of the hill. He looked **down**.

Give sentences containing words which are repeated as different parts of speech. Explain the use of all words used in two or more different ways.

## THE SHELL

SEE what a lovely shell,  
Small and pure as a pearl,  
Lying close to my foot,  
Frail, but a work divine,  
Made so fairily well 5  
With delicate spire and whorl,  
How exquisitely minute,  
A miracle of design !  
What is it ? a learned man  
Could give it a clumsy name. 10  
Let him name it who can,  
The beauty would be the same.

The tiny cell is forlorn,  
Void of the little living will  
That made it stir on the shore. 15  
Did he stand at the diamond door  
Of his house in a rainbow frill ?  
Did he push, when he was uncurled,  
A golden foot or a fairy horn  
Through his dim water-world ? 20

Slight, to be crushed with a tap  
Of my finger-nail on the sand !

Small, but a work divine !  
Frail, but of force to withstand  
Year upon year, the shock  
Of cataract seas that snap  
5 The three-decker's oaken spine  
Athwart the ledges of rock,  
Here on the Breton strand !

— ALFRED TENNYSON: *Maud*.

**whorl**, turns in a shell ; **forlorn**, lonely, miserable ; **cataract**, rushing with great force as a waterfall ; **athwart**, across ; **strand**, shore.

Notice the accurate and beautiful description of the shell. In verse 4 does not the thought remind you of another very short poem by Tennyson ? Is the word **fairly** a good one here ? What does it make you think of ? Have you ever heard any **clumsy** names applied to little shells or flowers ? In what way are the names **clumsy** ? What use of the word is this ? In stanza 2 notice the figures used to describe the little inhabitant of the shell. Can you picture it ? Do you see how closely Tennyson must have observed nature to be able to describe it in this way ? Notice the word **fairy**. This carries out a thought given in stanza 1. Stanza 3. What qualities of the shell does the poet dwell upon ? What contrast does he make ? Explain the **three-decker's oaken spine**.

**Spelling.** — Whorl, forlorn, cataract, athwart, strand.

**Composition.** — Does Tennyson make a picture of the shell so that you can see it ? Notice his use of comparisons ; also notice all the descriptive words used in giving you an idea of its delicacy and fine workmanship.

You are to describe some small object — a fern, a seaweed, a little flower, a crystal, or any other thing you may be able to observe. What thing seems to you the most remarkable about the object ?

How many descriptive words do you know, that would be suitable to use in describing it? Can you think of any comparison that will help us to see this object?

Read your description aloud, without naming the object described. The other pupils must guess what object you have described. Who has made the clearest picture?

## 55

## THE CHAMBERED NAUTILUS

BUILD thee more stately mansions, O my soul,

As the swift seasons roll!

Leave thy low-vaulted past!

Let each new temple, nobler than the last,

Shut thee from heaven with a dome more vast,

5

Till thou at length art free,

Leaving thine outgrown shell by life's unresting sea!

—OLIVER WENDELL HOLMES.

**vaulted**, with an arched roof. This is the last stanza of a poem called *The Chambered Nautilus*. The soul of man is here compared to the little creature which year after year builds its spiral shell, and as each new part is completed moves into it, leaving its previous home unoccupied. What resemblance can you discover in this figure? Can you state the thought simply? What is meant by **thine outgrown shell**? Commit this stanza to memory.

**Word Study.**—What is meant by **outgrown**? Put this prefix before **live, look, shine, sparkle, did**. Give the meanings of the words you form. From your dictionary find other words with the prefix **out**.



## 56

## THE FORSAKEN MERMAN

- COME, dear children, let us away ;  
Down and away below !  
Now my brothers call from the bay,  
Now the great winds shoreward blow,  
6 Now the salt tides seaward flow ;  
Now the wild white horses play,  
Champ and chafe and toss in the spray.  
Children dear, let us away !  
This way, this way !
- 10 Call her once before you go —  
Call once yet !  
In a voice that she will know :  
“ Margaret ! Margaret ! ”  
Children’s voices should be dear  
15 (Call once more) to a mother’s ear ;  
Children’s voices, wild with pain —  
Surely she will come again !  
Call her once and come away ;  
This way, this way !  
20 “ Mother dear, we cannot stay !  
The wild white horses foam and fret.”  
Margaret ! Margaret !

Come, dear children, come away down ;  
Call no more !  
One last look at the white-wall'd town,  
And the little gray church on the windy shore ;      5  
Then come down !  
She will not come though you call all day ;  
Come away, come away !

Children dear, was it yesterday  
We heard the sweet bells over the bay ?      10  
In the caverns where we lay,  
Through the surf and through the swell,  
The far-off sound of a silver bell ?  
Sand-strewn caverns, cool and deep,  
Where the winds are all asleep ;      15  
Where the spent lights quiver and gleam,  
Where the salt weed sways in the stream,  
Where the sea beasts, ranged all round,  
Feed in the ooze of their pasture ground ;  
Where the sea snakes coil and twine,      20  
Dry their mail and bask in the brine ;  
Where great whales come sailing by,  
Sail and sail, with unshut eye,  
Round the world forever and aye ?  
When did music come this way ?      25  
Children dear, was it yesterday ?

Children dear, was it yesterday  
(Call yet once) that she went away?  
Once she sate with you and me,  
On a red-gold throne in the heart of the sea,  
5 And the youngest, sate on her knee.  
She comb'd its bright hair, and she tended it well,  
When down swung the sound of a far-off bell.  
She sigh'd, she look'd up through the clear green sea;  
She said: "I must go, for my kinsfolk pray  
10 In the little gray church on the shore to-day.  
'Twill be Easter-time in the world — ah me!  
And I lose my poor soul, Merman! here with thee."  
I said: "Go up, dear heart, through the waves;  
Say thy prayer, and come back to the kind sea caves!"  
15 She smiled, she went up through the surf in the bay.  
Children dear, was it yesterday?

Children dear, were we long alone?  
"The sea grows stormy, the little ones moan;  
Long prayers," I said, "in the world they say;  
20 Come!" I said; and we rose through the surf in the bay.  
We went up the beach, by the sandy down  
Where the sea stocks bloom, to the white-wall'd town;  
Through the narrow paved streets, where all was still,  
To the little gray church on the windy hill.  
25 From the church came a murmur of folk at their prayers,  
But we stood without in the cold blowing airs.

We climb'd on the graves, on the stones worn with rains,  
And we gazed up the aisle through the small leaded panes.

She sate by the pillar; we saw her clear:

"Margaret, hist! come quick, we are here!

Dear heart," I said, "we are long alone; 5

The sea grows stormy, the little ones moan."

But, ah, she gave me never a look,

For her eyes were seal'd to the holy book!

Loud prays the priest; shut stands the door.

Come away, children, call no more! 10

Come away, come down, call no more!

Down, down, down!

Down to the depths of the sea!

She sits at her wheel in the humming town,

Singing most joyfully. 15

Hark what she sings: "O joy, O joy,

For the humming street, and the child with its toy!

For the priest, and the bell, and the holy well;

For the wheel where I spun,

And the blessed light of the sun!" 20

And so she sings her fill,

Singing most joyfully,

Till the spindle drops from her hand,

And the whizzing wheel stands still.

She steals to the window, and looks at the sand, 25

And over the sand at the sea;

And her eyes are set in a stare ;  
And anon there breaks a sigh,  
And anon there drops a tear,  
From a sorrow-clouded eye,  
5 And a heart sorrow-laden,  
A long, long sigh ;  
For the cold strange eyes of a little Mermaiden.  
And the gleam of her golden hair.

Come away, away children ;  
10 Come children, come down !  
The hoarse wind blows colder ;  
Lights shine in the town.  
She will start from her slumber  
When gusts shake the door ;  
15 She will hear the winds howling,  
Will hear the waves roar.  
We shall see, while above us  
The waves roar and whirl,  
A ceiling of amber,  
20 A pavement of pearl.  
Singing: " Here came a mortal,  
But faithless was she !  
And alone dwell forever  
The kings of the sea."

25 But, children, at midnight,  
When soft the winds blow,

When clear falls the moonlight,  
When springtides are low ;  
When sweet airs come seaward  
From heaths starr'd with broom,  
And high rocks throw mildly 5  
On the blanch'd sands a gloom ;  
Up the still, glistening beaches,  
Up the creeks we will hie,  
Over banks of bright seaweed  
The ebb tide leaves dry. 10  
We will gaze, from the sand hills,  
At the white, sleeping town ;  
At the church on the hillside —  
And then come back down.  
Singing : “ There dwells a loved one, 15  
But cruel is she !  
She left lonely forever  
The kings of the sea.”

— MATTHEW ARNOLD.

**spent lights**, the rays of the sun, becoming “spent,” or less brilliant; **leaded**, set in lead; **spindle**, in a spinning wheel the slender rod by which the thread is twisted; **amber**, clear yellow; **heaths**, waste land covered with coarse grass.

This is the story of a merman whose wife, Margaret, was a human being. She has left her husband and little ones to go back to earth, and in this poem the poor forsaken merman is talking to his children, whom he had brought up to the land, hoping their mother's love would induce her to return with them once more to the old home beneath the sea.

At what place are the merman and his children when the poem opens? What have they been doing? Where are they going? Why? What strong feeling is expressed in stanza 2? What final effort does the merman make to get his wife to come to him? With what result? What feeling does he show in stanza 3? What picture do you get here? In stanzas 4 and 5 we have a picture of the sea home. What lines show you the mother's love? What sound called her away? Why did she feel that she must go? What do you notice in this stanza which shows how hard it is for the merman to give up hope that Margaret will come back to him? Stanza 6 describes the husband and children wearying for Margaret. How did they try to bring her back to them? What description is repeated here? Think of the children's joy as they saw their mother. Imagine their feelings when she did not answer the father's call. Why did she not? *Sealed* here is used figuratively. What is its literal sense? Explain the figure. Stanza 7. How does the mother feel in her land home? What things make her happy? What makes her homesick? Stanza 8. What contrast do we get here? What word could you use to describe the feeling in the merman's song? Stanza 9. What beautiful, quiet picture do we get here? Mention some of the things that make it seem calm and peaceful. In this final stanza, what do we find to show us that the merman and children will continue to love Margaret? What feeling do you find throughout this whole poem? Quote lines that make what seems to you the most beautiful picture in the poem. Can you give any single words that contain figures? What do you notice about the arrangement of verses in stanzas?

**Spelling.** — Spindle, whizzing, amber, heaths, ceiling.

**Grammar: Gender.** — The merman, his wife, and children were very happy in their home under the sea.

In the above sentence which noun names a male? Which names a female? Which might name either males or females? Which names a thing that is neither male nor female?

The distinction in form of nouns to show whether they refer to

males or females is called gender. Nouns that name males are said to be of the **masculine gender**. Nouns that name females are said to be of the **feminine gender**. Nouns that may be used either for males or females are said to be of **common gender**. Nouns that name things of neither sex are said to be of **neuter gender** (**neuter** means "neither").

The gender of nouns is denoted in three ways:—

- (1) By using entirely different words, as,

MASCULINE	FEMININE
man	woman
boy	
uncle	
nephew	
gander	
king	

Fill the blanks under **feminine**.

- (2) By putting a noun which denotes masculine or feminine gender before one of common gender; as,

MASCULINE.	FEMININE.
man-servant	maid-servant
he-goat	
cock-sparrow	

Fill blanks under **feminine**.

- (3) By different endings, as,

MASCULINE	FEMININE
author	authoress
	lioness
	actress
	countess

Fill blanks under **masculine**.

In reading you have frequently noticed things spoken of as if they were persons. In such cases, the nouns are said to be mascu-



line or feminine by **personification**. In the following, how would you speak of the gender of the noun?

“Soon as the evening shades prevail  
The moon takes up the wondrous tale;  
And nightly to the listening earth  
Repeats the story of her birth.”

Collect twenty-five nouns in *The Forsaken Merman* and arrange in four columns according to gender:—

I	II	III	IV
MASCULINE	FEMININE	COMMON	NEUTER

**Grammar:** *Transitive and Intransitive Verbs, Objects.* — You have learned that every complete sentence has a subject and a predicate; that the principal word of the subject is a **noun** or a **pronoun**, and of the predicate is a **verb**.

Some verbs do not express any action, but merely assert a state or condition. In the following sentences, which verbs express action and which merely assert state or condition?

The lights quiver and gleam.  
Margaret sleeps quietly.  
The salt weeds sway in the stream.  
The gusts shake the door.  
The girls dressed Moses for the fair.  
They tied his hair.  
He carried a box.  
The merman sings.  
Margaret sits at her wheel.

Sometimes a verb expresses action that affects some person or thing, as in this sentence: “Ichabod struck his horse.”

Another verb may express action that affects only the actor, as in this: “Ichabod fell from his horse.”

A verb that expresses action which affects some person or thing is called a **transitive verb**. (The word **transitive** means **passing over**.)

The action passes from the actor to the person or thing affected by the action.)

The name of the person or thing affected by the action is called the **object**.

A verb expressing action that does not affect any person or thing, or that merely asserts a state or condition, is called an **intransitive verb**.

In the sentences given above, which verbs are transitive, and therefore have **objects**?

Which verbs are intransitive (1) because expressing only state or condition? (2) because expressing action that does not affect any person or thing besides the actor?

Analyze the above sentences in the manner of the following model:—

**The wild winds shake violently the door of the cottage.**

1. A declarative sentence, because it makes a statement.
2. Entire subject: **the wild winds**.
3. Entire predicate: **shake violently the door of the cottage**.
4. Subject noun: **winds**.
5. Subject modifiers: adjectives, **the** and **wild**.
6. Verb: **shake**.
7. Predicate modifier: adverb, **violently**.
8. Object: **the door of the cottage**.
9. Object noun: **door**.
10. Object modifiers: adjective, **the**, and prepositional phrase, **of the cottage**.

Write a sentence containing a transitive verb. Name the object.

Write a sentence containing an intransitive verb. Does it express action, or only state or condition?

## 57

## MOSES AT THE FAIR

[In the *Vicar of Wakefield*, Goldsmith tells the story of an old-fashioned, simple-hearted English clergyman, too honest and too modest to get on well in the world. His wife and daughter want to rise in the social world, but come sadly to grief. The story is a famous one.]



As we were now to hold up our heads a little higher in the world, it would be proper to sell the colt, which was grown old, at a neighboring fair, and buy us a horse

that would carry single or double upon an occasion and make a pretty appearance at church or upon a visit.

As the fair happened on the following day, I had intentions of going myself; but my wife persuaded me that I had a cold, and nothing could prevail upon her to permit me from home. "No, my dear," said she, "our son Moses is a discreet boy and can buy and sell to very good advantage; you know all our great bargains are of his purchasing. He always stands out and higgles, and actually tires them till he gets a bargain." 10

As I had some opinion of my son's prudence, I was willing enough to intrust him with this commission; and the next morning I perceived his sisters busy in fitting out Moses for the fair, trimming his hair, brushing his buckles, and cocking his hat with pins. The business of the toilet being over, we had at last the satisfaction of seeing him mounted upon the colt, with a deal box before him to bring home groceries in. He had on a coat made of



that cloth they call thunder and lightning, which, though grown too short, was much too good to be thrown away. His waistcoat was of green, and his sisters had tied his hair with a broad, black ribbon. We all followed him several paces from the door, bawling after him, "Good luck! good luck!" till we could see him no longer.

As it grew near night, I wondered what could keep our son so long at the fair.

"Never mind our son," cried my wife; "depend upon it, he knows what he is about. I have seen him buy such bargains as would amaze one. But, as I live, yonder comes Moses, without a horse, and the box at his back."

As she spoke, Moses came slowly on foot, and sweating under the deal box, which he had strapped round his shoulders like a peddler. "Welcome, welcome, Moses; well. my boy, what have you brought us from the fair?"

— "I have brought you myself," cried Moses, with a sly look and resting the box on the dresser. — "Ah, Moses," cried my wife, "that we know, but where is the horse?" — "I have sold him," cried Moses, "for three pounds five



shillings and twopence.” — “Well done, my good boy,” returned she; “I knew you would touch them off. Between ourselves, three pounds five shillings and twopence is no bad day’s work. Come, let us have it, then.” — “I have brought back no money,” cried Moses again. “I have 5



laid it all out in a bargain, and here it is,” pulling out a bundle from his breast; “here they are, a gross of green spectacles with silver rims and shagreen cases.”

“A gross of green spectacles!” repeated my wife in a faint voice. “And you have parted with the colt and 10

brought us back nothing but a gross of paltry green spectacles!" — "Dear mother," cried the boy, "why won't you listen to reason? I had them a dead bargain or I should not have bought them. The silver rims alone will  
5 sell for double the money." — "A fig for the silver rims!" cried my wife. "I dare say they won't sell for above half the money at the rate of broken silver, five shillings an ounce." — "You need be under no uneasiness," cried I, "about selling the rims. They are not worth sixpence,  
10 for I perceive they are only copper varnished over." — "What!" cried my wife, "not silver! the rims not silver!" — "No," cried I, "no more silver than your saucepan."

"And so," returned she, "we have parted with the colt, and have only a gross of green spectacles with cop-  
15 per rims and shagreen cases! The blockhead has been imposed upon, and should have known his company better." — "There, my dear," cried I, "you are wrong; he should not have known them at all." — "The idiot!" returned she, "to bring me such stuff! If I had them I  
20 would throw them into the fire." — "There again, you are wrong, my dear," said I, "for though they be copper we will keep them by us, as copper spectacles, you know, are better than nothing."

By this time the unfortunate Moses was undeceived.  
25 He now saw that he had indeed been imposed upon by a prowling sharper who had marked him for an easy prey. I, therefore, asked the circumstances of his deception.

He sold the horse, it seems, and walked the fair in search of another. A reverend-looking man brought him to a tent under pretense of having one to sell. "Here," continued Moses, "we met another man, very well dressed, who desired to borrow twenty pounds upon these, saying 5 that he wanted money, and would dispose of them for a third of the value. The first gentleman, who pretended to be my friend, whispered to me to buy them, and cautioned me not to let so good an offer pass. And so at last I was persuaded to buy them." 10

— OLIVER GOLDSMITH: *The Vicar of Wakefield*.

**discreet**, wise, prudent; **prudence**, wisdom; **higgle**, bargain shrewdly with many words; **cocking**, turning up the brim; **deal**, pine; **paltry**, worthless; **shagreen**, a kind of leather.

Tell the story, using the following as topics: why Moses was to go to the fair; dressing for the fair, and the departure; the mother's opinion of Moses; the return; the conversation between the vicar and his wife; Moses' account of the way he was cheated. Which character has the most to say? Which character shows most wisdom? What do you find the most amusing thing in this story?

**Spelling.** — Discreet, prudence, paltry, spectacles, cautioned, undeceived.

**Word Study.** — From what word is **spectacles** derived? What closely related words have you studied?

**Composition.** — Have you ever noticed how a dialogue or a play is printed? If not, turn to page 465 and notice how *Julius Cæsar* is arranged. The names of the characters are put at the left of the page, and the speeches are given without introductory words by the author. Arrange in this way the conversation of the vicar, his wife, and Moses, upon Moses' return from the fair.



*Mother.* Welcome, welcome, Moses. Well, my boy, what have you brought us home from the fair?

*Moses.* I have brought myself. (*Puts box on the dresser.*)

*Mother.* Ah, Moses, that we know. But where is the horse? Finish in this manner.

After writing this dialogue, three pupils might be selected to represent the three characters, and the little scene might be acted.

**Grammar: Personal Pronouns.** — **I, you, he, she, it.** You have learned to call these words **pronouns**. What is a pronoun?

Which of the words above name the person who is speaking? Which name the person or persons spoken to? Which denote the persons or things spoken about?

Since these pronouns show by their form whether they indicate the person who is speaking, the person who is spoken to, or the person or thing spoken of, they are called **personal pronouns**. The pronouns denoting the speaker,

I	my	mine	me
we	our	ours	us

are said to be in the **first person**.

The pronouns which denote the person or persons **spoken to** are said to be in the **second person**.

	you	your	yours	
(old form)	thou	thy	thine	thee

The pronouns which denote the persons or things **spoken about** are said to be in the **third person**.

he	his	him
she	her, hers	
it	its	
they	their, theirs	them

Make a list of all the **personal pronouns** you find in *Moses at the Fair*. Place them in three columns, showing whether they denote the speaker, the person or persons spoken to, or the person or thing spoken about, thus: —

I  
**FIRST PERSON**

II  
**SECOND PERSON**

III  
**THIRD PERSON**

## 58

## THE BELLS

HEAR the sledges with the bells —

Silver bells !

What a world of merriment their melody foretells !

How they tinkle, tinkle, tinkle,

In the icy air of night !

5

While the stars, that oversprinkle

All the heavens, seem to twinkle

With a crystalline delight ;

Keeping time, time, time,

In a sort of Runic rhyme,

10

To the tintinabulation that so musically wells

From the bells, bells, bells, bells,

Bells, bells, bells —

From the jingling and the tinkling of the bells.

Hear the loud alarum bells —

15

Brazen bells !

What a tale of terror, now, their turbulency tells !

In the startled ear of night

How they scream out their affright !

Too much horrified to speak,

20

They can only shriek, shriek, shriek,

Out of tune,

In a clamorous appealing to the mercy of the fire,  
In a mad expostulation with the deaf and frantic fire,  
Leaping higher, higher, higher,  
With a desperate desire,

5 And a resolute endeavor  
Now — now to sit or never,  
By the side of the pale-faced moon.

• Oh, the bells, bells, bells!  
What a tale their terror tells

10 Of Despair!  
How they clang, and clash, and roar!  
What a horror they outpour  
On the bosom of the palpitating air!  
Yet the ear it fully knows,

15 By the twanging,  
And the clanging,  
How the danger ebbs and flows;  
Yet the ear distinctly tells,  
In the jangling

20 And the wrangling,  
How the danger sinks and swells,  
By the sinking or the swelling in the anger of the bells —  
Of the bells —

Of the bells, bells, bells, bells,  
25 Bells, bells, bells —  
In the clamor and the clangor of the bells!

**crystalline**, pure; **tintinabulation**, tinkling sound; **wells**, flows from; **turbulency**, noisy, disturbed tumult; **expostulation**, reasoning against; **palpitating**, throbbing, beating strongly, as the heart; **clamorous**, calling loudly and repeatedly; **clangor**, sharp, harsh, ringing sound; **appealing**, making earnest request; **affright**, fear.

In this poem, only a part of which is given here, the author was trying to reproduce in verse the music made by various kinds of bells. The meaning of his verses are thus of much less importance than the sound. Do you think the poet has been successful with the sleigh bells and the fire bells? Which is the more effective?

The poet's success in producing the sound of the bells was due in part to his skill in the use of appropriate figurative language, in part to the movement of the verse, and very largely to his **choice of words**.

Which words seem to you to give the sound they describe?

**Spelling.** — Musically, clamorous, endeavor, clangor, appealing, affright.

**Grammar:** *Number and Gender of Personal Pronouns.* — You have learned that nouns may denote one thing or more than one thing; that they may be **singular** or **plural**. You have probably, in making your list of personal pronouns, noticed the same thing. Some pronouns are singular, while others are plural; thus, the plural form of I is **we**.

Consult the list of personal pronouns given on page 274. Arrange them in two columns, one for the singular and one for the plural? Which pronouns have the same form in the plural? Which personal pronoun has the same form in the singular and in the plural?

You will notice that the personal pronouns in the first and second person do not show their gender. You will only be able to tell this by knowing their antecedents. Since they may name either males or females, of what gender are they?

In the third person this is not the case. Which pronoun of the third person is masculine? which feminine? which neuter?

Look at the list of personal pronouns which you made from *Moses at the Fair* (page 274). Which of these are singular? which are plural? which are masculine? which feminine? which neuter?

## 59

## THE BATTLE OF HASTINGS

[The Normans, as their name indicates, had come from Norway. They were rough and brave sea-fighters, who took what they wanted wherever they could find it, and they had settled for a while in the northern part of France, which is still called Normandy. Soon they looked with envy on England, then inhabited by the Saxons and ruled over by their own kings. They crossed the channel, and at Hastings fought the most famous battle in the history of the race, for the old Saxon kingdom was overthrown in a day. The story is thus beautifully told by Charles Dickens in his *Child's History of England*.]

IN the middle of the month of October, in the year one thousand and sixty-six, the Normans and the English came front to front. All night the armies lay encamped before each other in a part of the country then called  
5 Senelac, now called Battle. With the first dawn of day they arose. There, in the faint light, were the English on a hill. A wood lay behind them, and in their midst was the royal banner, representing a fighting warrior, woven in gold thread, adorned with precious stones.

10 Beneath the banner, as it rustled in the wind, stood King Harold on foot, with two of his remaining brothers by his side; around them, still and silent as the dead, clustered the whole English army — every soldier covered by his shield, and bearing in his hand the dreaded English  
15 battle-ax.



THE BATTLE OF HAINAUT

On an opposite hill, in three lines, — archers, foot soldiers, and horsemen, — was the Norman force. Of a sudden, a great battle cry, “God help us!” burst from the Norman lines. The English answered with their own battle cry, “God’s Rood! Holy Rood!” The Normans then came sweeping down the hill to attack the English.

There was one tall Norman knight who rode before the Norman army on a prancing horse, throwing up his heavy sword and catching it, and singing of the bravery of his countrymen. An English knight, who rode out from the English force to meet him, fell by this knight’s hand. Another English knight rode out, and he also fell; but then a third rode out and killed the Norman.

The English, keeping side by side in a great mass, cared no more for the showers of Norman arrows than if they had been showers of Norman rain. When the Norman horsemen rode against them, with their battle-axes they cut men and horses down. The Normans gave way. The English pressed forward. A cry went forth among the Norman troops that Duke William was killed. Duke William took off his helmet, in order that his face might be distinctly seen, and rode along the line before his men. This gave them courage.

As they turned again to face the English, some of their Norman horse divided the pursuing body of the English from the rest, and thus all that foremost portion of the English army fell, fighting bravely.

The main body still remaining firm, heedless of the Norman arrows, and with their battle-axes cutting down the crowds of horsemen when they rode up, like forests of young trees, Duke William pretended to retreat. The eager English followed. The Norman army closed again 5 and fell upon them with great slaughter.

“Still,” said Duke William, “there are thousands of the English firm as rocks around their king. Shoot upward, Norman archers, that your arrows may fall down upon their faces.” 10

The sun rose high, and sank, and the battle still raged. Through all the wild October day, the clash and din resounded in the air. In the red sunset, and in the white moonlight, heaps upon heaps of dead men lay strewn, a dreadful spectacle, all over the ground. 15

King Harold, wounded with an arrow in the eye, was nearly blind. His brothers were already killed. Twenty Norman knights now dashed forward to seize the royal banner from the English knights and soldiers, still faithfully collected round their blinded king. The king received a mortal wound and dropped. The English broke and fled. The Normans rallied, and the day was lost.

Oh, what a sight beneath the moon and stars when lights were shining in the tent of the victorious Duke William, which was pitched near the spot where Harold 25 fell — and he and his knights were carousing within — and soldiers with torches, going slowly to and fro without,



sought for the corpse of Harold among piles of dead — and Harold's banner, worked in golden thread and precious stones, lay low, all torn and soiled with blood — and the duke's flag, with three Norman Lions upon it, kept watch  
5 over the field.

— CHARLES DICKENS : *Child's History of England*.

**rood**, cross ; **Duke William**, leader of the Normans ; **rallied**, recovered their position ; **adorned**, ornamented.

Try to picture the two armies facing each other at dawn before the battle. Perhaps you can draw a simple diagram, showing the position of the two armies. Describe the first coming together of the foes. Tell the story of the **tall Norman knight**. Which army at first seemed to have the advantage ? What stratagem did Duke William employ to gain an advantage ? Describe the death of Harold. In what way had he shown his bravery ? In what way had Duke William shown his ? What contrast do you get in the last paragraph ?

**Spelling.** — Rallied, adorned, representing, pursuing, eager.

### Composition

#### *The Battle of Hastings*

- I. Time and place.
- II. Position of armies (a diagram of the battlefield would help to make this clear).
- III. The battle: opening of the fight — the Norman knight — Duke William's stratagem — death of Harold.
- IV. End of the battle: death of Harold — time of day — closing scene.

Study the above outline. Make a similar outline for "The Battle of Bunker Hill," after carefully reading an account of that battle in some good history. If possible, make a small map or draw-

ing, showing the place of battle and position of the armies. You will find that an arrangement of this kind will often assist in your study of history or geography.

## 60

## THE PHOENIX

[This strange tale is inserted that you may catch a glimpse of the wonderful things men believed hundreds of years ago in Europe, when travelers were few and all the marvels they told of distant lands readily accepted.]

IN Egypt is the city of Heliopolis, — that is to say, the city of the Sun. In that city there is a temple, made round after the shape of the Temple of Jerusalem. The priests of that temple date all their writings from the birth of the bird that is called Phoenix; and there is none 5 but one in all the world. And he cometh to burn himself upon the altar of that temple at the end of each five hundred years, for so long he liveth. And at the five hundred years' end, the priests prepare their altar for him, and put thereupon spices and sulphur and other things 10 that will burn lightly; and then the bird Phoenix cometh and burneth himself to ashes. And the first day next after, men find in the ashes a worm; and the second day next after, men find a bird live and perfect; and the third day next after, he flieth his way. And there are no more 15 birds of that kind in all the world but it alone, and truly that is a great miracle of God. This bird men see often-

time flying in those countries; and he is not greater than an eagle. And he hath a crest of feathers upon his head more great than the peacock hath; and his neck is yellow; and his beak is colored blue; and his wings are of a purple color, and his tail is barred with green and yellow and red. And he is a full fair bird to look upon against the sun, for he shineth full gloriously and nobly.

— JOHN MANDEVILLE: *Voyage and Travel*.

Tell the story of the Phoenix. Describe the appearance of this wonderful bird. Have you ever heard the word used? In what connection?

**Word Study.** — Study the homonyms given below, and be able to write them in sentences: —

**lade**, to load; **laid**, put or placed.

**might**, power; **mite**, anything very small.

**pail**, an open vessel; **pale**, white.

**throne**, a royal seat; **thrown**, cast or flung.

**pair**, two things of a kind; **pare**, to shave off; **pear**, fruit.

**Grammar: Case.** — You have learned that a noun may be used in different ways in the sentence. Sometimes it is the subject, and then you call it the **subject noun**; sometimes it is the object of a transitive verb; then you call it the **object noun**. At other times it denotes possession. Again, it may be used after a preposition, as the principal word in a prepositional phrase; and there are still other uses which you have not yet learned.

In many languages the different relations which the noun bears to other words in the sentence are indicated by changes in the ending of the word; thus, a word used as subject of a sentence would have one ending; when used as an object noun it would have a different ending, and so on. The forms which a noun has to show its relation to other words in the sentence are called its cases.

Our language formerly changed the endings of its nouns in this way to show case, but the only change we now make for this purpose is when we wish to make the noun denote possession. As you know, **bell**, to show possession, should be written **bell's**. We still, however, use the word **case** in referring to the different relations of the noun to other parts of the sentence.

A noun denoting possession is said to be in the **possessive case**; used as the subject of the sentence, it is in the **nominative case**; used as the object of a transitive verb, or the principal word in a prepositional phrase, it is in the **objective case**.

In the following sentences, state whether the nouns in heavier type are in the **nominative**, **possessive**, or **objective case**.

The **city** of Heliopolis is in **Egypt**.

The **priests** of the **temple** sacrificed **animals**.

The **bird's name** is Phoenix.

The **priest's sacrifice** is laid on the altar.

They prepare the **altar** for the **Phoenix**.

Write three sentences, one containing a noun in the nominative case, one a noun in the possessive case, and the third a noun in the objective case.

## 61

## PUMPKIN PIE

Ah! On Thanksgiving Day when from east and from  
west

From north and from south come the pilgrim and guest,  
When the gray-haired New Englander sees round his  
board

The old broken links of affection restored,  
When the care-wearied man seeks his mother once more, 5  
And the worn matron smiles where the girl smiled before,

What moistens the lip, and what brightens the eye?  
What calls back the past, like the rich pumpkin pie?

-- JOHN GREENLEAF WHITTIER: *The Pumpkin*.

**Composition.** — You have spent Thanksgiving with your grandparents at the old homestead in a New England village. Write a letter to a friend who has never kept Thanksgiving in the good old-fashioned way referred to by Whittier. Plan your letter carefully. Who was there? Tell about going to church. Describe the dinner, not forgetting the pumpkin pie.

## 62

## AN AUTUMN FESTIVAL

[John Greenleaf Whittier was born in Haverhill, Massachusetts, in 1807, in a house which is still standing there, and which was built by his great-great-grandfather, who came to this country in 1638. He spent almost all of his long life in the country, and of all the American poets, he was the one who sang most sweetly about old New England days and about country life. You should read his most famous poem, *Snow-Bound*, and his *Barefoot Boy*.]

ONCE more the liberal year laughs out  
O'er richer stores than gems or gold;  
5 Once more with harvest-song and shout  
Is Nature's bloodless triumph told.

Our common mother rests and sings,  
Like Ruth, among her garnered sheaves;  
Her lap is full of goodly things,  
10 Her brow is bright with autumn leaves.

O favors every year made new !

O gifts with rain and sunshine sent !  
The bounty overruns our due,  
The fullness shames our discontent.

We shut our eyes, the flowers bloom on ; 5  
We murmur, but the corn-ears fill ;  
We choose the shadow, but the sun  
That casts it shines behind us still.

God gives us with our rugged soil  
The power to make it Eden-fair, 10  
And richer fruits to crown our toil  
Than summer-wedded islands bear.

Who murmurs at his lot to-day ?  
Who scorns his native fruit and bloom ?  
Or sighs for dainties far away, 15  
Beside the bounteous board of home ?

Thank heaven, instead, that Freedom's arm  
Can change a rocky soil to gold, —  
That brave and generous lives can warm  
A clime with northern ices cold. 20

And let these altars wreathed with flowers  
And piled with fruits awake again  
Thanksgiving for the golden hours,  
The early and the latter rain !

-JOHN GREENLEAF WHITTIER: *For an Autumn Festival.*

**Eden-fair**, fair as paradise; **garnered**, gathered; **bounteous**, plentiful.

What figure in stanza 1? What are the "richer stores"? Why is the word **bloodless** used here? Stanza 2. Who is **our common mother**? To whom is she compared? Ruth was a young woman in Bible history, whose beautiful friendship for her mother-in-law, Naomi, led her after the death of her husband to give up her own country to follow Naomi to hers. She gleaned in the fields of a rich kinsman of Naomi, named Boaz, whom she afterward married. The picture of Ruth gleaning in the harvest field has been a great favorite with poets.

What is the subject of this poem? It is given in the last stanza. From this poem, what one thing have you learned about the poet Whittier? How many accents in each verse here?

**Spelling.** — Garnered, bounteous, altars.

**Word Study.** — Analyze discontent, bloodless, awake, overruns.

## 63

### A PILGRIM'S LETTER

[Edward Winslow was one of the most prominent men in the little band of "Pilgrims" who landed on the "stern and rock-bound coast" of Massachusetts in 1620, and founded the colony which they called Plymouth. In the following year, he wrote this letter of advice to a friend who was intending to join the colony. The entire letter, of which only a part is given here, will be found, together with many other interesting documents, in Young's *Chronicles of the First Planters of the Colony of Massachusetts Bay*.]

LOVING AND OLD FRIEND:—

You shall understand that, in this little time that a few of us have been here, we have built seven dwelling-



*Boughton*

## PILGRIM EXILES



houses and four houses for the use of the plantation, and have made preparation for several others. We set the last spring some twenty acres of Indian corn, and sowed some six acres of barley and pease. Our corn did prove well; and, God be praised, we had a good increase of Indian corn, and our barley indifferent good, but our pease not worth the gathering, for we fear they were too late sown. They came up very well, and blossomed; but the sun parched them in the blossom.

Our harvest being gotten in, our governor sent four men a-fowling, that so we might, after a special manner, rejoice together after we had gathered the fruit of our labors. They four in one day killed as much fowl as, with a little help beside, served the company almost a week. At which time, amongst other recreations, we exercised our arms, many of the Indians coming amongst us, and among the rest their greatest king, Massasoit, with some ninety men, whom for three days we entertained and feasted; and they went out and killed five deer, which they brought to the plantation, and bestowed on our governor, and upon the captain and others. And although food is not always so plentiful as it was at this time with us, yet by the goodness of God we are so far from want that we often wish you partakers of our plenty.

We have found the Indians very faithful in their covenant of peace with us, very loving, and ready to pleasure

us. We often go to them and they come to us. We entertain them familiarly in our houses, and they as friendly bestowing their venison on us. They are a people without any religion or knowledge of any God, yet very trusty, quick of understanding, and just. 5

For the temper of the air here, it agreeth well with that in England; and if there be any difference at all, this is somewhat hotter in summer. Some think it to be colder in winter; but I cannot out of experience so say. The air is very clear, and not foggy, as hath been reported. 10 I never in my life remember a more seasonable year than we have here enjoyed; and if we can have kine, horses, and sheep, I make no question but men might live as contented here as in any part of the world. For fish and fowl, we have great abundance. The country wanteth 15 only industrious men to employ; for it would grieve your hearts if, as I, you had seen so many miles together by goodly rivers uninhabited; and consider those parts of the world wherein you live to be even greatly burthened with abundance of people. These things I thought good 20 to let you understand, being the truth of things as near as I could take knowledge of, and that you might on our behalf give God thanks, who hath dealt so favorably with us.

When it pleaseth God that we are settled and fitted for 25 the fishing business and other trading, I doubt not but, by the blessing of God, the gain will give content to all. In

the meantime, that which we have gotten we have sent by this ship; and though it be not much, yet it will witness for us that we have not been idle, considering the smallness of our number all this summer. We hope the merchants will accept of it, and be encouraged to furnish us with things needful for further employment, which will also encourage us to put forth ourselves to the uttermost.

Now because I expect your coming unto us, with other of our friends, whose company we much desire, I thought good to inform you of a few things needful. Be careful to have on ship a very good bread room to put your biscuits in. Let your cask for beer and water be iron-bound, for the first tire, if not more. Let not your meat be dry-salted; none can better do it than the sailors. Let your meal be so hard trod in your cask that you shall need an adze or hatchet to work it out with. Trust not too much on us for corn at this time, for by reason of this last company that came, depending wholly upon us, we shall have little enough till harvest. Be careful to have some of your meal to use by the way; it will much refresh you. Build your cabins as open as you can, and bring good store of clothes and bedding with you. Bring every man a musket or fowling-piece. Let your piece be long in the barrel, and fear not the weight of it, for most of our shooting is from stands. Bring juice of lemons, and take it fasting; it is of good use. If you bring anything for comfort in the country, butter or salad oil, or both, is

very good. Our Indian corn, even the coarsest, maketh as pleasant meat as rice; therefore do not bring that, unless to use by the way. Bring paper and linseed oil for your windows, with cotton yarn for your lamps. Let your shot be most for big fowls, and bring store of powder and shot. I forbear further to write for the present, hoping to see you by the next return. So I take my leave, commending you to the Lord for a safe conduct unto us, resting in him,

Your loving friend,

E. W.

*Plymouth, in New England, this 11th of December, 1621.*

How long had the Pilgrims been in Plymouth at the date of this writing? Give an account of the first Puritan Thanksgiving. What did Edward Winslow think of the Indians? What comparison did he make between the climates of New England and England? What advantages had the new country? What were some of the things which he recommended his friend to bring over from England? Which give you some idea of the homes of these early settlers? What general impression of Puritan life in New England do you get from this letter? How do his closing words show the character of these people?

What qualities that a good letter should possess do you find in this? What old-fashioned words or expressions have you noticed? You will notice how little the Colonists understood the climate of the land when Winslow speaks of using **oiled paper** for windows. Why is the turkey eaten at Thanksgiving?

**Spelling.** — Parched, partakers, covenant, venison, industrious, recreations.

**Composition.** — In writing always keep in mind your subject, and do not stray off into something that may be interesting, but which does not bear closely on your main theme.

This does not apply to a letter in which you may wish to inform the person to whom you are writing of a variety of things, all of which may be interesting to him. Even in a letter, however, you should, if possible, finish all you wish to say on one subject before going on to another.

Select any one topic suggested by this letter and write a short composition. Be sure to keep to your subject. If your topic is *The Character of the Pilgrims*, select all the things spoken of in the letter that help to show their character; **reject everything else.** Make an outline before you begin.

## 64

### A PURITAN MAIDEN

[Miles Standish, the brave captain of Plymouth, has sent his young friend, John Alden, to ask for him the hand of the beautiful Puritan maiden, Priscilla, in marriage. Now John Alden himself loved Priscilla, but thought it his duty to do as his friend desired. The following verses of Longfellow give an account of the interview between John and Priscilla. It may interest you to know that Longfellow was himself a descendant of the John Alden who is the hero of this poem.]

So through the Plymouth woods John Alden went on  
his errand;  
Crossing the brook at the ford, where it brawled over  
pebble and shallow.  
Gathering still, as he went, the May-flowers blooming  
around him,

Fragrant, filling the air with a strange and wonderful  
sweetness,

Children lost in the woods, and covered with leaves in  
their slumber.

“Puritan flowers,” he said, “and the type of Puritan  
maidens,

Modest and simple and sweet, the very type of Priscilla !

So I will take them to her ; to Priscilla the May-flower of  
Plymouth,

5

Modest and simple and sweet, as a parting gift will I take  
them ;

Breathing their silent farewells, as they fade and wither  
and perish,

Soon to be thrown away as is the heart of the giver.”

So through the Plymouth woods John Alden went on his  
errand ;

Came to an open space, and saw the disk of the ocean,      10  
Sailless, somber, and cold with the comfortless breath of  
the east-wind ;

Saw the new-built house, and people at work in a  
meadow ;

Heard, as he drew near the door, the musical voice of  
Priscilla

Singing the hundredth Psalm, the grand old Puritan  
anthem,

Music that Luther sang to the sacred words of the  
Psalmist,

15

Full of the breath of the Lord, consoling and comforting  
many.

Then as he opened the door, he beheld the form of the  
maiden

Seated beside her wheel, and the carded wool like a snow-  
drift

Piled at her knee, her left hand feeding the ravenous  
spindle,

While with her foot on the treadle she guided the wheel  
5 in its motion.

So he entered the house: and the hum of the wheel  
and the singing

Suddenly ceased; for Priscilla, aroused by his step on the  
threshold,

Rose as he entered, and gave him her hand, in signal of  
welcome,

Saying, "I knew it was you, when I heard your step in  
the passage;

For I was thinking of you, as I sat there singing and spin-  
10 ning."

Awkward and dumb with delight, that a thought of him  
had been mingled

Thus in the sacred psalm, that came from the heart of the  
maiden,

Silent before her he stood, and gave her the flowers for an  
answer,

Finding no words for his thought. He remembered that  
day in the winter,  
After the first great snow, when he broke a path from the  
village,  
Reeling and plunging along through the drifts that encum-  
bered the doorway,  
Stamping the snow from his feet as he entered the house,  
and Priscilla  
Laughed at his snowy locks, and gave him a seat by the  
fireside, 5  
Grateful and pleased to know he had thought of her in  
the snow-storm.  
Had he but spoken then! perhaps not in vain had he  
-spoken;  
Now it was all too late; the golden moment had van-  
ished!  
So he stood there abashed, and gave her the flowers for  
an answer.

Then they sat down and talked of the birds and the  
beautiful Springtime, 10  
Talked of their friends at home, and the May-flower that  
sailed on the morrow.  
“I have been thinking all day,” said gently the Puritan  
maiden,  
“Dreaming all night, and thinking all day, of the hedge-  
rows of England, —



They are in blossom now, and the country is all like a garden;

Thinking of lanes and fields, and the song of the lark and the linnet,

Seeing the village street, and familiar faces of neighbors

Going about as of old, and stopping to gossip together,

And, at the end of the street, the village church, with the

5        ivy

Climbing the old gray tower, and the quiet graves in the churchyard.

Kind are the people I live with, and dear to me my religion ;

Still my heart is so sad, that I wish myself back in Old England.

You will say it is wrong, but I cannot help it : I almost

10        Wish myself back in Old England, I feel so lonely and wretched."

Thereupon answered the youth : " Indeed I do not condemn you ;

Stouter hearts than a woman's have quailed in this terrible winter.

Yours is tender and trusting, and needs a stronger to lean on ;

So I have come to you now, with an offer and proffer of marriage

15        Made by a good man and true, Miles Standish the Captain of Plymouth ! "

Thus he delivered his message, the dexterous writer of  
letters, —  
Did not embellish the theme, nor array it in beautiful  
phrases,  
But came straight to the point, and blurted it out like a  
school-boy ;  
Even the Captain himself could hardly have said it more  
bluntly.  
Mute with amazement and sorrow, Priscilla the Puritan  
maiden  
Looked into Alden's face, her eyes dilated with wonder,  
Feeling his words like a blow, that stunned her and ren-  
dered her speechless,  
Till at length she exclaimed, interrupting the ominous  
silence :  
“If the great Captain of Plymouth is so very eager to wed  
me,  
Why does he not come himself, and take the trouble to  
woo me ?  
If I am not worth the wooing, I surely am not worth the  
winning !”  
Then John Alden began explaining and smoothing the  
matter,  
Making it worse as he went, by saying the Captain was  
busy, —  
Had no time for such things : — such things ! the words  
grating harshly

5

10

Fell on the ear of Priscilla; and swift as a flash she made answer:

“Has he no time for such things, as you call it, before he is married,

Would he be likely to find it, or make it, after the wedding?

That is the way with you men; you don't understand us, you cannot.

When you have made up your minds, after thinking of  
5 this one and that one,

Choosing, selecting, rejecting, comparing one with another,  
Then you make known your desire, with abrupt and sudden avowal,

And are offended and hurt, and indignant perhaps, that a woman

Does not respond at once to a love that she never suspected,

Does not attain at a bound the height to which you have  
10 been climbing.

This is not right nor just: for surely a woman's affection  
Is not a thing to be asked for, and had for only the asking.  
When one is truly in love, one not only says it, but shows it.  
Had he but waited awhile, had he only showed that he  
loved me,

Even this Captain of yours — who knows? — at last  
15 might have won me,

Old and rough as he is; but now it never can happen.”

Still John Alden went on, unheeding the words of Priscilla,  
Urging the suit of his friend, explaining, persuading, expanding ;  
Spoke of his courage and skill, and of all his battles in Flanders,



How with the people of God he had chosen to suffer affliction,  
How, in return for his zeal, they had made him Captain of Plymouth ;  
He was a man of honor, of noble and generous nature ;  
Though he was rough, he was kindly ; she knew how during the winter

He had attended the sick, with a hand as gentle as  
woman's ;

Somewhat hasty and hot, he could not deny it, and head-  
strong,

Stern as a soldier might be, but hearty, and placable  
always,

Not to be laughed at and scorned, because he was little of  
stature ;

For he was great of heart, magnanimous, courtly, coura-  
geous ;

Any woman in Plymouth, nay, any woman in England,  
Might be happy and proud to be called the wife of Miles  
Standish !

But as he warmed and glowed, in his simple and elo-  
quent language,

Quite forgetful of self, and full of the praise of his rival,  
Archly the maiden smiled, and, with eyes overrunning  
with laughter,

10 Said, in a tremulous voice, " Why don't you speak for  
yourself, John ? "

— HENRY WADSWORTH LONGFELLOW :

*The Courtship of Miles Standish.*

Luther, a great religious reformer ; **ravenous**, furious with hunger ;  
**encumbered**, blocked ; **quailed**, yielded to fear ; **condemn**, to blame ;  
**dexterous**, skillful ; **dilated**, widened ; **eloquent**, fluent and persuasive  
in speech ; **abashed**, confused ; **placable**, ready and willing to forgive ;  
**magnanimous**, noble, unselfish.

In verses 1-15 we have a description of John's journey to the house of Priscilla. Describe the way that he took. What pretty resemblance does he discover in the mayflowers growing among the last year's leaves? Do you know the story to which this refers? In what way does he liken them to Priscilla? What does he mean in verse 11? Notice the three descriptive words in verse 14. Picture the ocean as it looked here. In what way was he first made aware of the presence of Priscilla? Describe what John saw as he opened the door. What figure do you get in the word **ravenous**? How did Priscilla greet him? How did he answer her? What recollection came to him as he spoke?

What feeling does Priscilla show in talking of her old home? What pretty pictures in this stanza? Can you contrast them with the life in New England? Do you get the same idea of early life in Plymouth here that you found in Winslow's letter? In what way does John use Priscilla's speech as an opening for the delivery of his message? What does Priscilla show by her way of receiving the Captain's proposal? Give the arguments advanced by Priscilla; by John. What did this show of the character of John? Notice the changes in Priscilla's feelings as she listens to John. First she is stunned with amazement and sorrow. Then she is angry. How does she feel finally? What idea do you form of John Alden from this poem? Does the verse form remind you of any other poem you have read?

**Spelling.** — Reversed, encumbered, quailed, dilated, eloquent, abashed.

**Synonyms.** — Distinguish between the words **abrupt** and **sudden**; **abashed** and **bashful**; **bluntly** and **plainly**.

**Composition.** — The length of any piece of writing depends upon the purpose for which it is intended. Were you asked, as one question in an examination, who the Pilgrim Fathers were, one paragraph might be considered a sufficiently long answer; whereas, if you were asked to write a composition on the Pilgrim Fathers,

several pages would probably be required. If you were asked to read three or four pages in your history in order to get material for a lesson on the Pilgrim Fathers, you would not be expected to write all you had read, but to be able to condense, — that is, to omit details and select the most important things. In the following exercise you will have practice in condensation. Try to select the important points.

Write in your own words the dialogue between John Alden and Priscilla. Do not try to give the entire conversation, but condense each speech into a line or two. Arrange in dialogue form as you did with *Moses Returns from the Fair*, thus:—

*Priscilla.* Welcome, John. I knew it was you when I heard your step, for I was thinking of you as I sat spinning.

Continue in this way, closing with the words of Priscilla, "Why don't you speak for yourself, John?"

Condense each of John's long speeches into a few lines.

## 65

### THE DEACON'S MASTERPIECE

HAVE you heard of the wonderful one-hoss shay,  
That was built in such a logical way  
It ran a hundred years to a day,  
And then, of a sudden, it—ah, but stay,  
I'll tell you what happened without delay,  
Scaring the parson into fits, —  
Frightening people out of their wits, —  
Have you ever heard of that, I say?

Seventeen hundred and fifty-five  
Georgius Secundus was then alive, —  
Snuffy old drone from the German hive.  
That was the year when Lisbon-town  
Saw the earth open and gulp her down, 5  
And Braddock's army was done so brown,  
Left without a scalp to its crown.  
It was on the terrible Earthquake Day  
That the Deacon finished the one-hoss shay.

Now in the building of chaises, I tell you what, 10  
There is always *somewhere* a weakest spot, —  
In hub, tire, felloe, in spring or thill,  
In panel, or crossbar, or floor, or sill,  
In screw, bolt, thoroughbrace, — lurking still,  
Find it somewhere you must and will, — 15  
Above or below, or within or without, —  
And that's the reason, beyond a doubt,  
That a chaise *breaks down*, but doesn't *wear out*.

But the Deacon swore, (as Deacons do,  
With an "I dew vum," or an "I tell yeou,") 20  
He would build one shay to beat the taown  
'n' the keounty 'n' all the kentry raoun';  
It should be so built that it *couldn'* break daown :  
— "Fur," said the Deacon, "'t's mighty plain  
That the weakes' place mus' stan' the strain ; 25



'n' the way t' fix it, uz I maintain,  
Is only jest  
T' make that place uz strong uz the rest."

So the Deacon inquired of the village folk  
6 Where he could find the strongest oak,  
That couldn't be split nor bent nor broke, —  
That was for spokes and floor and sills;  
He sent for lancewood to make the thills;  
The crossbars were ash, from the straightest trees,  
10 The panels of white-wood, that cuts like cheese,  
But lasts like iron for things like these;  
The hubs of logs from the "Settler's ellum,"  
Last of its timber, — they couldn't sell 'em;  
Never an ax had seen their chips,  
15 And the wedges flew from between their lips,  
Their blunt ends frizzled like celery-tips;  
Step and prop-iron, bolt and screw,  
Spring, tire, axle, and linchpin too,  
Steel of the finest, bright and blue;  
20 Thoroughbrace bison-skin, thick and wide;  
Boot, top, dasher, from tough old hide  
Found in the pit when the tanner died.  
That was the way he "put her through." —  
"There!" said the Deacon, "naow she'll dew!"  
25 Do! I tell you, I rather guess  
She was a wonder, and nothing less!

Colts grew horses, beards turned gray,  
Deacon and deaconess dropped away,  
Children and grandchildren — where were they?  
But there stood the stout old one-hoss shay  
As fresh as on Lisbon-earthquake day ! 5

EIGHTEEN HUNDRED ; — it came and found  
The Deacon's masterpiece strong and sound.  
Eighteen hundred increased by ten ; —  
“ Hahnsum kerridge ” they called it then.  
Eighteen hundred and twenty came ; — 10  
Running as usual ; much the same.  
Thirty and forty at last arrive,  
And then come fifty, and FIFTY-FIVE.

Little of all we value here  
Wakes on the morn of its hundredth year ' 15  
Without both looking and feeling queer.  
In fact, there's nothing that keeps its youth,  
So far as I know, but a tree and truth.

(This is a moral that runs at large ;  
Take it. — You're welcome. — No extra charge.) 20

FIRST OF NOVEMBER, — the Earthquake Day. —  
There are traces of age in the one-hoss shay,  
A general flavor of mild decay,  
But nothing local, as one may say.  
There couldn't be, — for the Deacon's art 25  
Had made it so like in every part  
That there wasn't a chance for one to start.

For the wheels were just as strong as the thills,  
And the floor was just as strong as the sills,  
And the panels just as strong as the floor,  
And the whippetree neither less nor more,  
5 And the back-crossbar as strong as the fore,  
And spring and axle and hub *encore*.  
And yet, *as a whole*, it is past a doubt  
In another hour it will be *worn out* !

First of November, 'Fifty-five !  
10 This morning the parson takes a drive.  
Now, small boys, get out of the way !  
Here comes the wonderful one-hoss shay,  
Drawn by a rat-tail, ewe-necked bay.  
" Huddup ! " said the parson. — Off went they.  
15 The parson was working his Sunday's text, —  
Had got to *fifthly*, and stopped perplexed  
At what the — Moses — was coming next.  
All at once the horse stood still,  
Close by the meet'n'-house on the hill.  
20 — First a shiver, and then a thrill,  
Then something decidedly like a spill, —  
And the parson was sitting upon a rock,  
At half past nine, by the meet'n'-house clock, —  
Just the hour of the Earthquake shock !  
25 — What do you think the parson found  
When he got up and stared around ?

The poor old chaise in a heap or mound,  
As if it had been to the mill and ground !  
You see, of course, if you're not a dunce,  
How it went to pieces all at once, —  
All at once, and nothing first, —  
Just as bubbles do when they burst.

End of the wonderful one-hoss shay.  
Logic is logic. That's all I say.

— OLIVER WENDELL HOLMES.

*shay*, an old-fashioned country word for "chaise," a two-wheeled carriage; *Georgius Secundus*, George II, King of England; *thills*, shafts; *frizzled*, crinkled or curled up; *thoroughbrace*, leather strap; *local*, in a particular place; *maintain*, hold firmly to an opinion; *tanner*, one whose occupation is to tan hides, or make them into leather; *deacon*, officer in a church; *masterpiece*, best of its kind.

Notice the conversational form of this poem. What do you think is meant by *built in such a logical way*?

Stanza 2 fixes the time at which the *one-hoss shay* was completed. What opinion had Holmes of George II? What comparison does he make to express this? What other historical events are mentioned? Stanza 4 gives the deacon's course of reasoning. Does it seem to you *logical*? What care was taken in building the chaise? In what way does Holmes make us aware of the passing of time? In stanza 7 notice how he makes you know that *fifty-five* is to be an important year. What two things does he mention as always remaining young? Notice his humorous way of saying wise things as if he were half laughing to himself for dropping into serious speech. What indication have we here that the *one-hoss shay* is growing old? What is meant by *nothing local*? *Encore* ("again") is a word generally used in calling for repetition of a song, speech, etc., which has been liked by an audience. Here it means

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that, to describe these last-mentioned parts, the author would simply repeat what he has said about all the others.

Describe the end of the old shay. Quote the most humorous lines in this description.

The queer spelling is used by Holmes to give you an idea of the way the country people in New England pronounced their words. When you read this aloud, pronounce the words as they are spelled. Notice how this adds to the humor of the poem.

Note the two closing verses, as if Holmes said, "You can see for yourselves how this is the only way the thing could end." What other poem by Oliver Wendell Holmes have you read? From your reading of these poems can you mention one or two qualities that you think belonged to the author?

**Spelling.** — Chaise, maintain, panel, tanner, deacon, masterpiece.

**Grammar: Case of Personal Pronouns.** — Of what case are nouns used as subjects of sentences? as objects of transitive verbs? as principal words in prepositional phrases? to denote possession? Personal pronouns used as subjects are likewise in the nominative case; as objects of transitive verbs or principal words in prepositional phrases, in the objective case; to denote possession, in the possessive case.

In the following sentences, state the *use* of the personal pronouns; whether as subjects, objects of transitive verbs, principal words in prepositional phrases, or possessive modifiers. In what *case* is each?

The deacon built his chaise. He bought material for it. It ran a hundred years. "I tell you, it must last," said he. It carried him for many years. We saw it often. It is my plan to make it strong. She was a wonder, and nothing less. It was impossible to break her down. Its parts seem equally strong. They saw their parson on the ground. He looked at them in surprise. That was the last of it.

You have learned that nouns do not change their form to denote any case but the possessive.

The **deacon** built the chaise (*nominative*).  
 The chaise was built by the **deacon** (*objective*).  
 The fall frightened the **deacon** (*objective*).  
 The **deacon's** chaise lasted one hundred years (*possessive*).

**He** built the chaise (*nominative*).  
 The chaise was built by **him** (*objective*).  
 The fall frightened **him** (*objective*).  
**His** chaise lasted one hundred years (*possessive*).

You see that personal pronouns *do* change their form to show their relation to other words in the sentence.

### FIRST PERSON

The following are the case forms for the pronouns of the first person, both singular and plural. You remember that they are all of common gender.

	SINGULAR	PLURAL
<i>Nominative.</i>	I	we
<i>Possessive.</i>	my <i>or</i> mine	our <i>or</i> ours <sup>*</sup>
<i>Objective.</i>	me	us

The possessive **my** is used with the noun; **mine**, when the noun is omitted; thus:—

This is **my** chaise. This chaise is mine.

### SECOND PERSON

The following are the case forms for personal pronouns of the second person, both singular and plural. They are all of common gender.

	SINGULAR	PLURAL
<i>Nominative.</i>	you or thou	you, ye
<i>Possessive.</i>	{ your <i>or</i> yours } { thy <i>or</i> thine }	your <i>or</i> yours
<i>Objective.</i>	you, thee	you

**You** makes but one change to denote case. For which case does it change?

The old-fashioned words **thou**, **thy** or **thine**, **thee**, are still used in prayer and in poetry; and by the Friends or Quakers in their familiar conversation and writing.

### THIRD PERSON

You will remember that it is only in the *third person* that the personal pronouns show masculine, feminine, and neuter gender. Of what gender are the pronouns of first and second person?

	SINGULAR			PLURAL
	<i>Masculine</i>	<i>Feminine</i>	<i>Neuter</i>	<i>All Genders</i>
<i>Nominative.</i>	he	she	it	they
<i>Possessive.</i>	his	her or hers	its	their or theirs
<i>Objective.</i>	him	her	it	them

Which of these personal pronouns of the third person show by their form whether they are to be used as *subjects* or *objects*? Of what gender are these? Which is changed only to denote possession? Of what gender is this pronoun?

## 66

### THE MAKING OF A HONEYCOMB

IN order to begin at the beginning of the story, let us suppose that we go into a country garden one fine morning in May when the sun is shining brightly overhead, and that we see hanging from the bough of an old apple tree a black object which looks very much like a large plum pudding. On approaching it, however, we see that it is a large cluster or swarm of bees clinging to each other

by their legs; each bee with its two fore legs clinging to the two hinder legs of the one above it. In this way as many as twenty thousand bees may be clinging together, and yet they hang so freely that a bee, even from quite the center of the swarm, can disengage herself from her 5 neighbors and pass through to the outside of the cluster whenever she wishes.

If these bees were left to themselves, they would find a home after a time in a hollow tree, or under the roof of a house, or in some other cavity, and begin to build their 10 honeycomb there. But as we do not wish to lose their honey we will bring a hive, and, holding it under the swarm, shake the bough gently so that the bees fall into it, and cling to the sides as we turn it over on a piece of clean linen, on the stand where the hive is to be. 16

And now let us suppose that we are able to watch what is going on in the hive. Before five minutes are over the industrious little insects have begun to disperse and to make arrangements in their new home. A number (perhaps about two thousand) of large, lumbering bees of 20 a darker color than the rest, will, it is true, wander aimlessly about the hive, and wait for the others to feed them and house them; but these are the drones, or male bees, who never do any work except during one or two days in their whole lives. But the smaller working bees begin to 25 be busy at once. Some fly off in search of honey. Others walk carefully all round the inside of the hive to see if



there are any cracks in it; and if there are, they go off to the horse-chestnut trees, poplars, hollyhocks, or other plants which have sticky buds, and gather a kind of gum with which they cement the cracks and make them air-tight. Others again cluster round one bee blacker than the rest and having a longer body and shorter wings; for this is the queen bee, the mother of the hive, and she must be watched and tended.

But the largest number begin to hang in a cluster from the roof just as they did from the bough of the apple tree. What are they doing there? Watch for a little while and you will soon see one bee come out from among its companions and settle on the top of the inside of the hive, turning herself round and round, so as to push the other bees back, and to make a space in which she can work. Then she will begin to pick at the under part of her body with her fore legs, and will bring a scale of wax from a curious sort of pocket under her abdomen. Holding this wax in her claws, she will bite it with her hard, pointed upper jaws, which move to and fro sideways like a pair of pincers; then, moistening it with her tongue into a kind of paste, she will draw it out like a ribbon and plaster it on the top of the hive.

After that she will take another piece; for she has eight of these little wax pockets, and she will go on till they are all exhausted. Then she will fly away out of the hive, leaving a small wax-lump on the hive ceiling or

on the bar stretched across it; then her place will be taken by another bee, who will go through the same movements. This bee will be followed by another, and another, till a large wall of wax has been built, hanging from the bar of the hive.

5

Meanwhile the bees which have been gathering honey out of doors begin to come back laden. But they cannot store their honey, for there are no cells made yet to put it in; neither can they build combs with the rest, for they have no wax in their wax pockets. So they just hang 10 quietly on the other bees, and there they remain for twenty-four hours, during which time they digest the honey they have gathered, and part of it forms wax and oozes out from the scales under their body. Then they are prepared to join the others and plaster wax on to the 15 hive.

And now, as soon as a rough lump of wax is ready, another set of bees come to do their work. These are called the nursing bees, because they prepare the cells and feed the young ones. One of these bees, standing on the 20 roof of the hive, begins to force her head into the wax, biting with her jaws and moving her head to and fro. Soon she has made the beginning of a round hollow, and then she passes on to make another, while a second bee takes her place and enlarges the first one. As many as twenty 25 bees will be employed in this way, one after another, upon each hole, before it is large enough for the base of a cell.

Meanwhile another set of nursing bees have been working in just the same way on the other side of the wax, and so a series of hollows are made back to back all over the comb. Then the bees form the walls of the cells, 5 and soon a number of six-sided tubes, about half an inch deep, stand all along each side of the comb ready to receive honey or bee eggs.

As soon as one comb is finished, the bees begin another by the side of it, leaving a narrow lane between, 10 just broad enough for two bees to pass back to back as they crawl along, and so the work goes on till the hive is full of combs.

As soon, however, as a length of about five or six inches of the first comb has been made into cells, the 15 bees which are bringing home honey no longer hang to make it into wax, but begin to store it in the cells. We all know where the bees go to fetch their honey, and how, when a bee settles on a flower, she thrusts into it her small tonguelike proboscis, which is really a lengthened 20 underlip, and sucks out the drop of honey. This she swallows, passing it down her throat into a honey-bag or first stomach, and when she gets back into the hive, she can empty this bag and pass the honey back through her mouth again into the honey cells.

25 But, if you watch bees carefully, especially in the springtime, you will find that they carry off something else besides honey. Early in the morning, when the dew

is on the ground, or later in the day, in moist, shady places, you may see a bee rubbing herself against a flower, or biting her bags of yellow dust or pollen. When she has covered herself with pollen, she will brush it off with her feet, and, bringing it to her mouth, she will moisten 5 and roll it into a little ball, and then pass it back from the first pair of legs to the second, and so to the third or hinder pair. Here she will pack it into a little hairy groove called a "basket" in the joint of one of the hind legs, where you may see it, looking like a swelled joint, 10 as she hovers among the flowers. She often fills both hind legs in this way, and when she arrives back at the hive, the nursing bees take the lumps from her, and eat it themselves, or mix it with honey to feed the young bees; or, when they have any to spare, store it away in old honey 15 cells to be used by and by. This is the dark, bitter stuff called "beebread," which you often find in a honeycomb, especially in a comb which has been filled late in the summer.

When the bee has been relieved of the beebread, she 20 goes off to one of the clean cells in the new comb, and, standing on the edge, throws up the honey from the honey-bag into the cell. One cell will hold the contents of many honey-bags, and so the busy little workers have to work all day, filling cell after cell, in which the honey 25 lies uncovered, being too thick and sticky to flow out, and is used for daily food—unless there is any to spare, and

then they close up the cells with wax to keep for the winter.

— ARABELLA BURTON BUCKLEY: *Fairy Land of Science*.

**disengage**, to free from; **disperse**, separate, to go different ways; **pincers**, instruments for holding things fast, or for pulling; **aimlessly**, without any definite purpose; **proboscis**, hollow tube attached to the head of the bee.

**Spelling.** — Disengage, pollen, disperse, pincers, aimlessly, proboscis.

**Word Study.** — Are there any words in this lesson containing familiar prefixes and suffixes? If so, name them.

**Composition.** — Read this account of the making of a honeycomb with pencil and notebook at hand. Write topics for the paragraphs. If the author has made topic sentences, you may write them. Go over it the second time and condense the paragraphs, trying to see what are the most important things in each, thus:—

Paragraph 1. — Topic: Swarm of bees on a tree. **Condensed form.** In May you will sometimes see a swarm of bees hanging from the bough of an apple tree. There are often as many as twenty thousand bees in the swarm, but so loosely do they cling together that any bee in the center can pass through to the outside.

Continue in this way.

## 67

### INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon:

A mile or so away

On a little mound, Napoleon

Stood on our storming-day;

With neck out-thrust, you fancy how,  
Legs wide, arms locked behind,  
As if to balance the prone brow  
Oppressive with its mind.



Just as perhaps he mused, " My plans  
That soar, to earth may fall,  
Let once my army leader Lannes  
Waver at yonder wall," —  
Out 'twixt the battery-smokes there flew  
A rider, bound on bound  
Full-galloping ; nor bridle drew  
Until he reached the mound.

Then off there flung in smiling joy,  
And held himself erect  
By just his horse's mane, a boy :  
You hardly could suspect —  
(So tight he kept his lips compressed,  
Scarce any blood came thro')  
You looked twice ere you saw his breast  
Was all but shot in two.



“ Well,” cried he, “ Emperor, by God’s grace  
We’ve got you Ratisbon !  
The marshal’s in the market place,  
And you’ll be there anon

To see your flag-bird flap his vans  
Where I, to heart's desire,  
Perched him!" The chief's eye flashed; his plans  
Soared up again like fire.

The chief's eye flashed: but presently 5  
Softened itself, as sheathes  
A film the mother-eagle's eye  
When her bruised eaglet breathes;  
"You're wounded!" "Nay," the soldier's pride  
Touched to the quick, he said: 10  
"I'm killed, sire!" and his chief beside,  
Smiling, the boy fell dead.

— ROBERT BROWNING.

**prone**, turned downward; **oppressive**, heavy; **anon**, presently;  
**vans**, wings; **compressed**, pressed tightly together; **sheathes**, covers;  
**film**, thin skin.

Napoleon, a great French general living about one hundred years ago, won most remarkable victories in many parts of Europe and made himself Emperor of the French. He was one of the great generals of the world, and he had a wonderful power of gaining his soldiers' devotion.

This poem relates an incident which occurred during the taking of Ratisbon, a city on the Danube River. Who is telling the story? Try to imagine Napoleon as described here. **Prone brow oppressive** gives the idea of weight, as if his brow were so heavy that he locked his arms behind him to balance it. What may he have feared? Tell the story of the brave boy. What word is used figuratively to describe his speed? What other instances of figurative use of words in stanza 4? What comparison helps you to see in Napoleon one



## SIXTH YEAR LANGUAGE READER

quality that made his soldiers love him? What do you consider the best thing in this poem? What other poem have you read which tells of a brave soldier boy who was killed in battle? How many accented syllables in each verse? How are the lines rhymed?

**Spelling.** — Compressed, sheathes, bruised, eaglet, sire, mused, film.

**Synonyms.** — Distinguish between **thought** and **mused**; **waver** and **hesitate**.

**Grammar: Case of Pronouns.** — It is a common error to confuse the subject form or nominative case of a personal pronoun with the object form, or objective case; e.g. "This is between you and I (**me**)."  
Which form is correct here? Which use of the pronoun is it?

Fill blanks in the sentences below with correct words. Be sure you know which are subject forms and which are object forms.

1.  $\left\{ \begin{array}{c} \text{Him} \\ \text{He} \end{array} \right\}$  and  $\left\{ \begin{array}{c} \text{me} \\ \text{I} \end{array} \right\}$  saw a picture of Napoleon.
2.  $\left\{ \begin{array}{c} \text{She} \\ \text{Her} \end{array} \right\}$  and  $\left\{ \begin{array}{c} \text{I} \\ \text{me} \end{array} \right\}$  listened to you and  $\left\{ \begin{array}{c} \text{him} \\ \text{he} \end{array} \right\}$  talking.
3. May  $\left\{ \begin{array}{c} \text{him} \\ \text{he} \end{array} \right\}$  and  $\left\{ \begin{array}{c} \text{I} \\ \text{me} \end{array} \right\}$  listen to the story?
4. No one will go but  $\left\{ \begin{array}{c} \text{I} \\ \text{me} \end{array} \right\}$ .<sup>1</sup>
5. The thing rests between John and  $\left\{ \begin{array}{c} \text{me} \\ \text{I} \end{array} \right\}$ .
6.  $\left\{ \begin{array}{c} \text{We} \\ \text{Us} \end{array} \right\}$  boys enjoyed the story.
7.  $\left\{ \begin{array}{c} \text{We} \\ \text{Us} \end{array} \right\}$  girls will learn to recite it.
8. He is a true friend to my sister and  $\left\{ \begin{array}{c} \text{me} \\ \text{I} \end{array} \right\}$ .
9. The lesson has been learned by  $\left\{ \begin{array}{c} \text{him} \\ \text{he} \end{array} \right\}$  and  $\left\{ \begin{array}{c} \text{I} \\ \text{me} \end{array} \right\}$ .

<sup>1</sup> We usually use *but* in such sentences as a preposition, and hence say *me*. It is also sometimes used as a conjunction, — thus, "No one will go but I," the words *will go* after *I* being omitted.

10. { <sup>He</sup> Him } and { <sup>she</sup> her } have heard about you and { <sup>I</sup> me } . .
11. She has given permission for { <sup>her</sup> she } and { <sup>me</sup> I } to go.
12. He helped { <sup>she</sup> her } and { <sup>me</sup> I } .
13. She taught { <sup>he</sup> him } and { <sup>I</sup> me } .

Write sentences: —

- (1) containing *you and I* ;
- (2) containing *you and me* ;
- (3) containing *he and I* ;
- (4) containing *her and me*.

When the verbs **is, am, was, were, be, been, are**, are followed by personal pronouns, use the nominative or subject form, not the objective or object form.

It is *I*, not *me*.<sup>1</sup>

It was *she*, not *her*.

I am *he*, not *him*.

If it were *he*, not *him*.

It may be *he*, not *him*.

It might have been *she*, not *her*.

It was *he*, not *him*.

Fill blanks with personal pronouns.

Who is there ?

It is —

Is that Mary ?

It is —

Is that John ?

It is —

Who is elected ?

Might it have been John ?

It might have been —

Are you the boy ?

I am —

Are you the girl ?

I am —

<sup>1</sup> But the form of words " it is me " is frequently used in familiar conversation, and is by many not considered incorrect under such conditions.

## JOAN OF ARC

JEANNE D'ARC was the child of a laborer of Domrémy, a little village in the neighborhood of Vaucouleurs, on the borders of Lorraine and Champagne. Just without the cottage where she was born began the great  
5 woods of the Vosges, where the children of Domrémy drank in poetry and legend from fairy ring and haunted well, hung their flower garlands on the sacred trees, and sang songs to the "good people," who might not drink of the fountain because of their sins. Jeanne loved the  
10 forest; its birds and beasts came lovingly to her at her childish call. But at home men saw nothing in her but "a good girl, simple and pleasant in her ways," spinning and sewing by her mother's side while the other girls went to the fields, tender to the poor and sick, fond of  
15 church, and listening to the church-bell with a dreamy passion of delight which never left her.

The quiet life was soon broken by the storm of war as it at last came home to Domrémy. The war had long since reached the borders of Lorraine. The north of  
20 France, indeed, was being fast reduced to a desert. The husbandmen fled for refuge to the towns, till these in fear of famine shut their gates against them. Then, in their despair, they threw themselves into the woods and became brigands in their turn. So terrible was the devas-



HOME OF JOAN OF ARC AND CHURCH AT DOMÉREMY

tation, that two hostile bodies of troops at one time failed even to find one 'another in the desolate Beauce. The towns were in hardly better case, for misery and disease killed a hundred thousand people in Paris alone.

- 5 As the outcasts and wounded passed by Domrémy the young peasant girl gave them her bed and nursed them in their sickness. Her whole nature summed itself up in one absorbing passion: she "had pity," to use the phrase forever on her lip, "on the fair realm of France."
- 10 As her passion grew she recalled old prophecies that a maid from the Lorraine border should save the land; she saw visions; Saint Michael appeared to her in a flood of blinding light and bade her go to the help of the King and restore to him his realm. "Messire," answered the
- 15 girl, "I am but a poor maiden; I know not how to ride to the wars, or to lead men-at-arms." The archangel returned to give her courage and to tell her of "the pity" that there was in heaven for the fair realm of France. The girl wept and longed that the angels who appeared
- 20 to her would carry her away, but her mission was clear.

It was in vain that her father, when he heard her purpose, swore to drown her ere she should go to the field with men-at-arms. It was in vain that the wise people of the village, the captain of Vaucouleurs, doubted

25 and refused to aid her. "I must go to the King," persisted the peasant girl, "even if I wear my limbs to the very knees. I had far rather rest and spin by my

mother's side," she pleaded with a touching pathos, "for this is no work of my choosing, but I must go and do it, for my Lord wills it." — "And who," they asked, "is your Lord?" — "He is God."

Words such as these touched the rough captain at last; he took Jeanne by the hand and swore to lead her to the King. When she reached Chinon, she found hesitation and doubt. The wise men proved from their books that they ought not to believe her. "There is more in God's book than in yours," Jeanne answered simply. At last Charles received her in the midst of a throng of nobles and soldiers. "Gentle Dauphin," said the girl, "my name is Jeanne the Maid. The Heavenly King sends me to tell you that you shall be anointed and crowned in the town of Rheims, and you shall be lieutenant of the Heavenly King who is the King of France."

Orleans had already been driven by famine to offers of surrender when Jeanne appeared in the French court. Charles had done nothing for its aid but shut himself up at Chinon and weep helplessly. The long series of English victories had in fact so demoralized the French soldiery that a mere detachment of archers under Sir John Fastolfe had repulsed an army, in what was called the "Battle of the Herrings," and conducted the convoy of provisions, to which it owed its name, in triumph into the camp before Orleans. Only three thousand Englishmen

remained there in the trenches after a new withdrawal of their Burgundian allies ; but though the town swarmed with men-at-arms, not a single sally had been ventured upon during the six months' siege.

5 The success, however, of the handful of English besiegers depended wholly on the spell of terror which they had cast over France, and the appearance of Jeanne at once broke the spell. The girl was in her eighteenth year, tall, finely formed, with all the vigor and activity of her peasant  
10 rearing, able to stay from dawn to nightfall on horseback without meat or drink. As she mounted her charger, clad in white armor from head to foot, with the great white banner studded with fleur-de-lys waving over her head, she seemed "a thing wholly divine, whether to see or hear. . . ."

15 In the midst of her enthusiasm her good sense never left her. The people crowded round her as she rode along, praying her to work miracles, and bringing crosses and chaplets to be blessed by her touch. "Touch them yourself," she said to an old Dame Margaret ; "your  
20 touch will be just as good as mine." But her faith in her mission remained as firm as ever. "The Maid prays and requires you," she wrote to Bedford, "to work no more distraction in France, but to come in her company to rescue the Holy Sepulcher from the Turk." "I bring  
25 you," she told Dunois when he sallied out of Orleans to meet her, "the best aid ever sent to any one — the aid of the King of Heaven."

The besiegers looked on cverawed as she entered Orleans, and, riding round the walls, bade the people look fearlessly on the dreaded forts which surrounded them. Her enthusiasm drove the hesitating generals to engage the handful of besiegers, and the enormous disproportion 5 of forces at once made itself felt. Fort after fort was taken, till only the strongest remained, and then a council of war resolved to adjourn the attack. "You have taken your counsel," replied Jeanne, "and I take mine." Placing herself at the head of the men-at-arms, she ordered 10 the gates to be thrown open, and led them against the fort. Few as they were, the English fought desperately, and the Maid, who had fallen wounded while endeavoring to scale its walls, was borne into a vineyard, while Dunois sounded the retreat. "Wait awhile!" the girl impe- 15 riously pleaded; "eat and drink! so soon as my standard touches the wall you shall enter the fort." It touched, and the assailants burst in. On the next day the siege was abandoned, and the force which had conducted it withdrew in good order to the north. 20

In the midst of her triumph Jeanne still remained the pure, tender-hearted peasant girl of the Vosges. Her first visit as she entered Orleans was to the great church, and there, as she knelt at mass, she wept in such a passion of devotion that "all the people wept with her." Her tears 25 burst forth afresh at her first sight of bloodshed and of the corpses strewn over the battlefield. She grew fright-





JOAN AT THE SIEGE OF ORLEANS

From a painting by J. E. Lenepveu in the Panthéon, Paris

ened at her first wound, and only threw off the touch of womanly fear when she heard the signal for retreat.

But all thought of herself was lost in the thought of her mission. It was in vain that the French generals strove to remain on the Loire. Jeanne was resolute to complete her task, and, while the English remained panic-stricken around Paris, the army followed her from Gien through Troyes, growing in number as it advanced, till it reached the gates of Rheims. With the coronation of Charles, the Maid felt her errand to be over. "O gentle King, the pleasure of God is done!" she cried, as she flung herself at the feet of Charles the Seventh and asked leave to go home. "Would it were His pleasure," she pleaded with the Archbishop, as he forced her to remain, "that I might go and keep sheep once more with my sisters and my brothers: they would be so glad to see me again."

The policy of the French court detained her while the cities of the north of France opened their gates to the newly consecrated king. Bedford, however, who had been left without money or men, had now received reinforcements, and Charles, after a repulse before the walls of Paris, fell back behind the Loire; while the towns on the Oise submitted again to the Duke of Burgundy. In this later struggle Jeanne fought with her usual bravery, but with the fatal consciousness that her mission was at an end, and during the defense of Compiègne she fell into the power of the Bastard of Vendôme, to be sold by her

captor into the hands of the Duke of Burgundy, and by the Duke into the hands of the English. To the English her triumphs were victories of sorcery, and, after a year's imprisonment, she was brought to trial on a charge of  
5 heresy before an ecclesiastical court with the Bishop of Beauvais at its head.

Throughout the long process which followed, every art was employed to entangle her in her talk. But the simple shrewdness of the peasant girl foiled the efforts of her  
10 judges. "Do you believe," they asked, "that you are in a state of grace?" — "If I am not," she replied, "God will put me in it. If I am, God will keep me in it." Her capture, they argued, showed that God had forsaken her. "Since it has pleased God that I should be taken,"  
15 she answered meekly, "it is for the best." — "Will you submit," they demanded at last, "to the judgment of the Church Militant?" — "I have come to the King of France," Jeanne replied, "by commission from God and from the Church Triumphant above; to that Church I  
20 submit. I had far rather die," she ended passionately, "than renounce what I have done by my Lord's command." They deprived her of mass. "Our Lord can make me hear it without your aid," she said, weeping. "Do your voices," asked the judges, "forbid you to submit to the Church and the Pope?" — "Ah, no! Our  
25 Lord first served."

Sick, and deprived of all religious aid, it was no

wonder that as the long trial dragged on and question followed question, Jeanne's firmness wavered. On the charge of sorcery and diabolical possession she still ap-



TOWER OF THE CASTLE IN ROUEN

(Joan of Arc was imprisoned in this castle during her trial.)

pealed firmly to God. "I hold to my Judge," she said, as her earthly judges gave sentence against her, "to the 5 King of Heaven and Earth. God has always been my



JOAN OF ARC

From a painting of the sixteenth century, preserved in the Hotel de Ville, Rouen

Lord in all that I have done. The devil has never had power over me."

It was only with a view to be delivered from the military prison and transferred to the prisons of the Church that she consented to a formal abjuration of

heresy. In the eyes of the Church her dress was a crime, and she abandoned it; but she was forced to resume it as a safeguard, and the return to it was treated as a relapse into heresy which doomed her to death.

A great pile was raised in the market-place of Rouen,<sup>5</sup> where her statue stands now. Even the brutal soldiers who snatched the hated "witch" from the hands of the clergy and hurried her to her doom, were hushed as she reached the stake. One, indeed, passed to her a rough cross he had made from a stick he held, and she clasped<sup>10</sup> it to her bosom. "Oh, Rouen! Rouen!" she was heard to murmur, as her eyes ranged over the city from the lofty scaffold, "I have great fear lest you suffer for my death." "Yes! my voices were of God!" she suddenly cried as the last moment came; "they have never de-<sup>15</sup>ceived me!" Soon the flames reached her, the girl's head sank on her breast, there was one great cry of "Jesus!" — "We are lost," an English soldier muttered as the crowd broke up; "we have burned a saint."

— JOHN RICHARD GREEN: *A Short History of the English People.* 20

**Dauphin**, title of the heir to the crown of France, who at this time was kept from the throne by his enemies; **coronation**, crowning.

In your last lesson you read about a brave soldier boy; in this you have a true account of a girl who rode to battle and fought as bravely as any man. Joan of Arc died about sixty years before America was discovered. In those days England and France were at war, and there was danger that the Dauphin Charles, who was the real heir to the French throne, would lose all his dominions.

To what mission did Joan of Arc feel herself called? In what way? What did her father think about her? What increased her feeling that she must help the Dauphin? Describe her meeting with the Dauphin. How did she convince him that she was the *Maid of Prophecy*? Picture Joan of Arc at the head of the army. Describe the saving of Orleans. Describe her trial.

**Spelling.** — Coronation, consecrated, devastation, demoralized, distraction, endeavoring, beleaguered, cruelties.

**Punctuation.** — On page 305 you find these marks ( ), which are called parentheses. You will find another example of the use of the parentheses in the same poem. Read the sentences, omitting the words inclosed in the parentheses. Is the sense destroyed?

Parentheses are used to inclose words that give an explanatory remark which can be omitted without destroying the sense of the sentence.

**Composition.** — What other instances can you give of deeds of bravery performed by women? Have you ever heard of Grace Darling? of Ida Lewis? of Florence Nightingale? of Moll Pitcher? Perhaps you *know* some woman who has done a brave thing. Be prepared to give to the class an account of some woman's or girl's brave deed. Plan your story at home, so that you can tell it well. If you wish, you may make a written outline, to which you may refer as you talk.

After the hour, you may decide which character you most admire, and who has told the most interesting story.



69

## SIR PATRICK SPENS

[The author of this famous old Scottish ballad is unknown. It tells the tale of the shipwreck of Sir Patrick Spens and his company of Scottish knights, who, so the legend ran, had been sent to bring to Scotland the princess of Norway.]

THE king sits in Dunfermline town,  
 Drinking the blood-red wine :  
 “ O where will I get a skeely skipper  
 To sail this new ship of mine ? ”

O up and spake an eldern knight,  
 Sate at the king's right knee —  
 “ Sir Patrick Spens is the best sailor  
 That ever sailed the sea.”

5

Our king has written a broad letter,  
 And sealed it with his hand,

10



And sent it to Sir Patrick Spens,  
Was walking on the strand.



“To Noroway, to Noroway,  
To Noroway o’er the foam ;  
The king’s daughter of Noroway,  
’Tis thou must bring her home.”

The first word that Sir Patrick read,  
So loud, loud laughed he ;  
The next word that Sir Patrick read,  
The tear blinded his ee.

“ O who is this has done this deed, 5  
And told the king o’ me,  
To send us out, at this time of the year,  
To sail upon the sea ?

“ Be it wind, be it weet, be it hail, be it sleet, 10  
Our ship must sail the foam ;  
The king’s daughter of Noroway,  
’Tis we must fetch her home.”

They hoisted their sails on Monenday morn,  
With all the speed they may ;  
And they have landed in Noroway 15  
Upon a Wodensday.

They had not been a week, a week,  
In Noroway but twae,  
When that the lords of Noroway  
Began aloud to say : — 20

“ Ye Scottishmen spend all our king’s goud,  
And a’ our queenis fee.”  
“ Ye lie, ye lie, ye liars loud !  
Full loud I hear ye lie !

“For I hae brought as much white money  
As gane my men and me —  
And I hae brought a half fou o’ good red goud  
Out o’er the sea with me.

5 “Make ready, make ready, my merry men all !  
Our good ship sails the morn.”

“Now ever alack, my master dear,  
I fear a deadly storm !

10 “I saw the new moon, late yestreen,  
With the auld moon in her arm ;  
And if we gang to sea, master,  
I fear we’ll come to harm.”

They had not sailed a league, a league,  
A league but barely three,  
15 When the lift grew dark, and the wind blew loud.  
And gurlly grew the sea.

The anchors broke and the topmasts lap,  
It was such a deadly storm ;  
And the waves came o’er the broken ship  
20 Till all her sides were torn.

“O where will I get a good sailor,  
To take my helm in hand,  
Till I get up to the tall topmast ;  
To see if I can spy land ?”

“O here am I, a sailor good,  
To take the helm in hand,  
Till ye get up to the tall topmast:  
But I fear you'll ne'er spy land.”

He had not gane a step, a step, 5  
A step but barely ane,  
When a bolt flew out of our goodly ship,  
And the salt sea it came in.

“Go, fetch a web o' the silken cloth,  
Another o' the twine, 10  
And wap them into our ship's side,  
And let not the sea come in.”

They fetched a web o' the silken cloth,  
Another o' the twine,  
And they wrapped them round that good ship's side, 15  
But still the sea came in.

O loth, loth, were our good Scotch lords  
To wet their cork-heeled shoon!  
But lang ere a' the play was play'd  
They wet their hats aboon. 20

And many was the featherbed  
That floated on the faem,  
And many was the good lord's son  
That never more came hame.

The ladies wrang their fingers white —  
The maidens tore their hair ;  
All for the sake of their true loves —  
For them they'll see no mair.

5 O long, long may the ladies sit,  
With their fans into their hand,  
Before they see Sir Patrick Spens  
Come sailing to the strand !

10 And long, long may the maidens sit,  
Wi' the goud combs in their hair,  
All waiting for their own dear loves —  
For them they'll see no mair.

O forty miles off Aberdeen,  
'Tis fifty fathoms deep,  
15 And there lies good Sir Patrick Spens,  
With the Scotch lords at his feet.



In the sixth line, and elsewhere, **who** is omitted.

**skeely**, skillful; **eldern**, old; **sate**, sat; **broad letter**, commission; **queenis fee**, queen's property; **gane**, suffice; **fou**, bushel; **lift**, air; **gurly**, stormy; **lap**, sprang; **bolt**, plank; **twine**, coarse cloth; **wap**, wrap, bind; **loth**, unwilling; **shoon**, shoes; **aboon**, above.

Notice the quaint, old-fashioned words, many of which are Scotch. The ballad plunges into the story at once. Tell the story in prose, to make sure that you understand it. What opinion do you form of Sir Patrick from stanzas 2, 7, 10, 11, 12? Explain stanza 13. In what ways are we told that the ship was lost? What other ballads have you read with this verse and stanza? Quote any four lines that seem to you pathetic.

## 70

## AMONG THE SHOALS

[In this selection from Cooper's great novel, *The Pilot*, an American frigate, during the Revolutionary War, finds herself in a dangerous position on the English coast. She is saved by an unknown and mysterious person who happens to be on board, and who is afterward revealed as the famous Admiral Paul Jones, the most brilliant and daring naval officer of his time, who had been brought up on this part of the coast. Another great novel by Cooper, *The Last of the Mohicans*, dealing with the trappers and Indians in the old days of the French and Indian Wars, you will be interested in reading. You will also enjoy his sea stories, *The Red Rover*, *The Two Admirals*, and *Wing and Wing*.]

It was apparent to all that were in the vessel that they were under the guidance of one who understood the navigation thoroughly. Again and again the frigate appeared to be rushing blindly on shoals where the sea was

covered with foam and where destruction would have been as sudden as it was certain, when the clear voice of the stranger was heard warning them of the danger and encouraging them to do their duty. The vessel was yielded  
15 entirely to his management; and during those anxious moments when she was dashing the waters aside, throwing the spray over her enormous yards, each ear would listen eagerly for the sound of his voice.

The ship was changing her course in one of those tacks  
10 that she had made so often at dangerous places, when the pilot, for the first time, addressed the commander of the frigate, who still continued to oversee the all-important duty of the leadsman.

"Now is the pinch," he said, "and if the ship behaves,  
15 well, we are safe; but if otherwise, all we have yet done will be useless."

The old seaman whom he addressed left the chains at this terrifying news, and, calling to his first lieutenant, asked of the stranger an explanation of his warning.

20 "See you yon light on the southern headland?" returned the pilot; "you may know it from the star near it by its sinking at times in the ocean. Now observe the hummock a little north of it, looking like a shadow in the horizon; 'tis a hill far inland. If we keep that light open  
25 from the hill, we shall do well; but if not, we shall surely go to pieces."

"Let us tack again!" exclaimed the lieutenant.

The pilot shook his head as he replied : " There is no more tacking to be done to-night. We have barely room to pass out of the shoals on this course ; and if we can pass the Devil's Grip, we clear their outermost point."

" If we had beaten out the way we entered," exclaimed Griffith, " we should have done well."

" Say, also, if the tide would have let us do so," returned the pilot, calmly. " Gentlemen, we must be prompt ; we have but a mile to go, and the ship appears to fly. That topsail is not enough to keep her up to the wind ; we want both jib and mainsail."

" 'Tis a perilous thing to loosen canvas in such a tempest ! " observed the doubtful captain.

" It must be done," returned the stranger, calmly ; " we perish without it. See ! the light already touches the edge of the hummock ; the sea casts us toward the shore ! "

" It shall be done ! " cried Griffith, seizing the trumpet from the hand of the pilot.

The orders of the lieutenant were obeyed almost as soon as given ; and the enormous folds of the mainsail were turned loose to the blast. There was an instant when the result was doubtful ; the tremendous threshing of the heavy sail shook the ship to her center ; but gradually the canvas was filled and was drawn down to its usual place by the power of a hundred men. The vessel yielded to this immense addition of force and bowed before it like



a reed bending to a breeze. But the success of the daring action was announced by a joyful cry from the stranger, that seemed to burst from his inmost soul.

"She feels it! Observe;" he said, "the light opens  
5 from the hummock already; if she will only bear her canvas, we shall go clear!"

A report like that of a cannon interrupted his exclamation, and something resembling a white cloud was seen drifting before the wind from the head of the ship, till it  
10 was driven into the gloom far to leeward.

"'Tis the jib blown from the boltropes," said the commander of the frigate. "This is no time to spread light canvas; but the mainsail may stand it yet."

"The sail would laugh at a tornado," returned the  
15 lieutenant; "but the mast springs like a piece of steel."

"Silence all!" cried the pilot. "Now, gentlemen, we shall soon know our fate. Let her luff—luff you can!"

This warning stopped all speech, and the hardy mari-  
20 ners, knowing that they had already done all in the power of man to insure their safety, stood in breathless anxiety, awaiting the result. At a short distance ahead of them the whole ocean was white with foam, and the waves, instead of rolling on in regular succession, appeared to be  
25 tossing madly about. A single streak of dark billows, not half a cable's length in width, could be discerned running into this chaos of water; but it was soon lost to

the eye amid the confusion. Along this narrow path the vessel moved more heavily than before, being brought so near the wind as to keep her sails touching. The pilot silently proceeded to the wheel, and with his own hands he undertook the steering of the ship. No noise proceeded 5 from the frigate to interrupt the horrid tumult of the ocean; and she entered the channel among the breakers in dead silence.

Twenty times, as the foam rolled away to leeward, the crew were on the eve of uttering their joy, as they supposed the vessel past the danger; but breaker after breaker would still heave up before them to check their joy. Occasionally the fluttering of the sails would be heard; and when the looks of the startled seamen were turned to the wheel, they beheld the stranger grasping its spokes, 15 with his quick eye glancing from the water to the canvas. At length the ship reached a point where she appeared to be rushing directly into the jaws of destruction, when suddenly her course was changed. At the same instant the voice of the pilot was heard crying, "Square away the 20 yards! in mainsail!"

A general shout from the crew echoed, "Square away the yards!" and quick as thought the frigate was seen gliding along the channel before the wind. The eye had hardly time to dwell on the foam, which seemed like clouds 25 driving in the heavens, before the gallant vessel was free from peril, and rose and fell on the heavy waves of the sea.

The seamen were yet drawing long breaths, and gazing about them like men awaking from a dream, when Griffith approached the man who had so successfully conducted them through their perils. The lieutenant grasped the hand of the other, as he said, "You have this night proved yourself a faithful pilot, and such a seaman as the world cannot equal."

—JAMES FENIMORE COOPER: *The Pilot*.

**yards**, timbers that cross the masts and support square sails; **tacks**, changes of direction; **frigate**, man-of-war; **leadsman**, he who drops the lead to find the depth of the sea; **chains**, the anchor chains at the bow, where the lead is cast; **jib**, triangular sail between the foremast and bowsprit; **leeward**, the direction in which the wind blows; **luff**, turn the bow of a ship toward the wind.

Explain the dangerous position of the vessel. In what way was the vessel saved? What feeling did the unknown pilot produce in the sailors and officers of the frigate? In what way did he do this? What qualities did he show? Picture the scene as the gallant vessel passed in safety beyond the shoals. Notice throughout how the author makes us feel that the ship is almost a thing of life. Quote lines that give you this feeling. Point out what seem to you the two finest things in this story.

**Spelling.** — Guidance, superintend, horizon, discourse, gambols, government.

**Grammar: Compound Personal Pronouns.** — The personal pronouns that you have learned are all simple in form. By adding **self** or **selves** to the pronouns **my**, **our**, **your**, **him**, **her**, **it**, and **them**, the **compound personal pronouns** are formed. Make a list of them.

In the following sentences underline all the compound personal pronouns: —

1. The American frigate found herself in a dangerous position.
2. The commander himself superintended the leadsman.
3. The pilot would trust no one at the helm but himself.
4. Trust yourself in my hands.
5. The crew trusted themselves to the skill of the pilot.
6. The sail tore itself from the mast.
7. We ourselves could have done nothing.
8. I myself will give the orders.
9. They feared for themselves.

By looking carefully at these sentences, you will notice that the compound personal pronouns are used in two different ways.

1. They are used for emphasis, and could be omitted without destroying the sense, as in sentence 2. Find other examples of this use in above sentences.

2. They represent the person or thing as acted upon by itself, as in sentence 5. Find other examples of this use.

In this second use the compound personal pronoun is either the **object** following the verb, as in sentence 6, or the **principal word** in a prepositional phrase, as in sentence 9.

Name the person, number, gender, and use of each compound personal pronoun in the sentences given above.

The following will show you the compound personal pronouns in the three numbers:—

	SINGULAR	PLURAL
First person	myself	ourselves
Second person	{ thyself yourself	yourselves
Third person	{ himself herself itself	themselves

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## THE GARRISON OF CAPE ANN

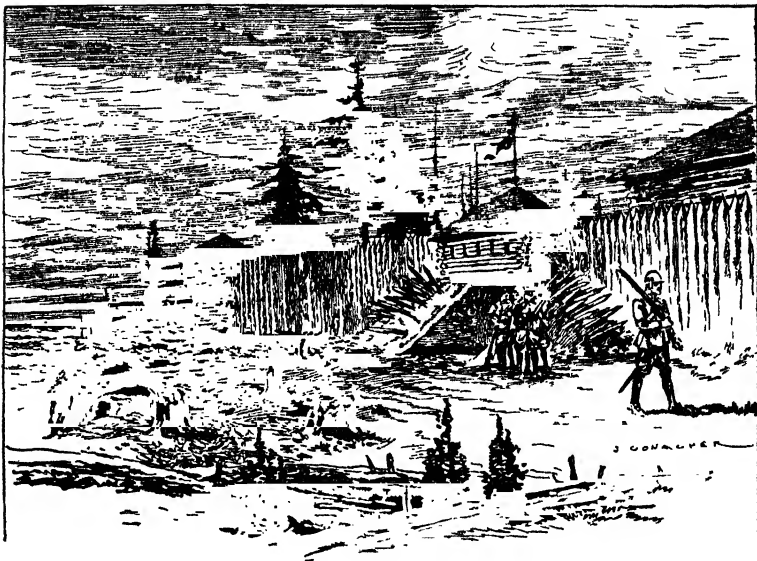
[Whittier based his poem on an old New England legend, which grew up in the days when the early emigrants at times almost believed the Indians to be in league with Satan.]

WHERE the seawaves back and forward, hoarse with rolling pebbles, ran,  
The garrison house stood watching on the gray rocks of Cape Ann;  
On its windy site uplifting gabled roof and palisade,  
And rough walls of unhewn timber with the moonlight overlaid.

On his slow round walked the sentry, south and eastward  
5 looking forth  
O'er a rude and broken coast line, white with breakers stretching north, —  
Wood and rock and gleaming sand drift, jagged capes, with bush and tree  
Leaning inland from the smiting of the wild and gusty sea.

Before the deep-mouthed chimney, dimly lit by dying brands,  
Twenty soldiers sat and waited, with their muskets in their  
10 hands;

On the roughhewn oaken table the venison haunch was  
shared,  
And the pewter tankard circled slowly round from beard  
to beard.



Long they sat and talked together, — talked of wizards  
Satan-sold ;  
Of all ghostly sights and noises, — signs and wonders  
manifold ;  
Of the specter ship of Salem, with the dead men in her  
shrouds,  
Sailing sheer above the water, in the loom of morning  
clouds ;

But their voices sank yet lower, sank to husky tones of fear,  
As they spake of present tokens of the powers of evil  
near;

Of a spectral host, defying stroke of steel and aim of gun;  
Never yet was ball to slay them in the mold of mortals  
run!

Thrice, with plumes and flowing scalp locks, from the mid-  
5 night wood they came,

Thrice, around the blockhouse marching, met unharmed  
its volleyed flame;

Then, with mocking laugh and gesture, sunk in earth or  
lost in air,

All the ghostly wonder vanished, and the moonlit sands  
lay bare.

Midnight came; from out the forest moved a dusky  
mass that soon

Grew to warriors, plumed and painted, grimly marching  
10 in the moon.

"Ghosts or witches," said the captain, "thus I foil the  
Evil One!"

And he rammed a silver button from his doublet down  
his gun.

Once again the spectral horror moved the guarded wall  
about;

Once again the leveled muskets through the palisades  
flashed out,

With that deadly aim the squirrel on his tree top might  
not shun,  
Nor the beach-bird seaward flying with his slant wing to  
the sun.

Like the idle rain of summer sped the harmless shower  
of lead.

With a laugh of fierce derision, once again the phantoms fled;  
Once again, without a shadow on the sands the moonlight lay, 5  
And the white smoke curling through it drifted slowly  
down the bay!

“God preserve us!” said the captain; “never mortal foes  
were there;

They have vanished with their leader, Prince and Power  
of the air!

Lay aside your useless weapons; skill and prowess naught  
avail;

They who do the Devil’s service wear their master’s coat  
of mail!”

10

So the night grew near to cockerow, when again a warn-  
ing call

Roused the score of weary soldiers watching round the  
dusky hall;

And they looked to flint and priming, and they longed for  
break of day,

But the captain closed his Bible: “Let us cease from man,  
and pray!”



To the men who went before us, all the unseen powers  
seemed near,

And their steadfast strength of courage struck its roots in  
holy fear.

Every hand forsook the musket, every head was bowed  
and bare,

Every stout knee pressed the flagstones, as the captain  
led in prayer.

Ceased thereat the mystic marching of the specters round  
the wall,

But a sound abhorred, unearthly, smote the ears and  
hearts of all,—

Howls of rage and shrieks of anguish! Never after  
mortal man

Saw the ghostly leaguers marching round the blockhouse  
of Cape Ann.

—JOHN GREENLEAF WHITTIER.

**garrison house**, fort; **palisade**, fence formed of stakes set close together as a means of defense; **haunch**, leg; **manifold**, many and various; **derision**, mockery, contempt; **prowess**, bravery, fearlessness; **abhorred**, scorned; **doublet**, coat. If there are any other words with which you are not familiar, try to guess what they must mean from the sense of the poem.

At what time were the events of this story supposed to have happened? At what place? Stanzas 1 and 2 give an accurate description of the scene outside the fort. What figurative language makes the picture vivid? Why does the word **watching** seem a good one here? You have probably heard of rich ornaments **overlaid** with gold or silver. Can you point out the figure in the use of the word

in stanza 1? Picture the lonely sentry; imagine his feelings. Notice how many things are described in this small space. What peculiarity of trees growing near the seashore has Whittier noted here? Whittier has made for us a picture that an artist might paint. What words might you use to describe such a scene? In stanza 3, the scene changes. What have we here described? For what are the soldiers waiting? Of what are they talking? Describe the spectral host. At what "witching hour" does it appear? Describe the soldiers' unsuccessful attempt to destroy it. At what hour were they again called? Who do you suppose called them? What figure is here used to describe the courage and fear of God which characterized these early New Englanders? In what way did they finally succeed in driving away the specter host?

**Spelling.** — Manifold, chimney, derision, prowess, abhorred, doublet.

**Word Study.** — Explain the word *spectral*. What other words have you studied which are derived from the Latin *spectrum*?

**Composition.** — Write the story of the Garrison of Cape Ann. Condense the account given by Whittier until your story does not occupy more than two pages. Ask yourself these questions:—

(1) What can I omit without spoiling the story?

(2) What things *must* be told?

Use the following topics and write a paragraph for each:—

1. The watching: (a) why? (b) what the watchers were doing.

2. The first appearance of the spectral host: (a) describe it; (b) the attempt to destroy it; (c) the failure.

3. Second appearance of the spectral host: (a) the successful attempt to defeat it.

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## DOUBTING CASTLE

[The following is from *The Pilgrim's Progress*, one of the famous books of the world. It is an allegory, — that is, there is a meaning hidden in each event narrated, and each character stands for something. The hero, Christian, as his name implies, represents a human being trying to live as a Christian should, so that he may at last reach heaven. The names given to the places and persons will help you to understand the meaning hidden in the story.]

Now there was, not far from the place where they lay, a castle called Doubting Castle, the owner whereof was Giant Despair; and it was in his grounds they now were sleeping; wherefore he, getting up in the morning early, and walking up and down in his fields, caught Christian and Hopeful asleep in his grounds. Then, with a grim and surly voice, he bid them awake; and asked them whence they were, and what they did in his grounds. They told him they were pilgrims, and that they had lost their way.

10 Then said the Giant, "You have this night trespassed on me, by tramping in and lying on my grounds, and, therefore, you must go along with me." So they were forced to go, because he was stronger than they. They also had but little to say, for they knew themselves in

15 fault. The Giant, therefore, drove them before him, and put them into his castle, into a very dark dungeon. Here, then, they lay from Wednesday morning till Saturday night, without one bit of bread, or drop of drink, or light,

or any to ask how they did ; they were, therefore, here in evil case, and far from friends and acquaintances. Now in this place Christian had double sorrow, because it was through his advice that they were brought into this distress.

5

Now Giant Despair had a wife, and her name was Diffidence. So when he was gone to bed, he told his wife that he had taken a couple of prisoners and cast them into his dungeon, for trespassing on his grounds. Then he asked her also what he had best do further to them. She 10 asked him what they were, whence they came, and whither they were bound. Then she counseled him that when he arose in the morning, he should beat them without mercy.

So, when he arose, he getteth him a grievous crab-tree cudgel, and goes down into the dungeon to them, and 15 there falls to rating of them as if they were dogs, although they never gave him a word of offense. Then he falls upon them, and beats them fearfully, so that they were not able to help themselves, or to turn them upon the floor. This done, he withdraws and leaves them there to 20 mourn under their distress. All that day they spent the time in nothing but sighs and bitter lamentations.

The next night, she, talking with her husband about them further, and understanding they were yet alive, did advise him to counsel them to make away with themselves. 25 So when morning was come, he goes to them in a surly manner as before, and perceiving them to be very sore

with the stripes that he had given them the day before, he told them that, since they were never like to come out of that place, their only way would be forthwith to make an end of themselves, either with knife, halter, or poison.

15 "For why," said he, "should you choose life, seeing it is attended with so much bitterness?"

Well, toward evening, the Giant goes down into the dungeon again, to see if his prisoners had taken his counsel; but when he came there, he found them alive; but,

10 what for want of bread and water, and by reason of the wounds they received when he beat them, they could do little but breathe. But, I say, he found them alive; at which he fell into a grievous rage, and told them that, seeing they had disobeyed his counsel, it should be worse

15 with them than if they had never been born.

Now, night being come again, and the Giant and his wife being in bed, she asked him concerning the prisoners, and if they had taken his counsel. To which he replied,

"They are sturdy rogues; they choose rather to bear all

20 hardship than to make away with themselves." Then said she, "Take them into the castle yard to-morrow, and show them the bones and skulls of those that thou hast already put to death, and make them believe that, ere a week comes to an end, thou also wilt tear them in pieces,

25 as thou hast done their fellows before them."

So when the morning was come, the Giant goes to them again, and takes them into the castle yard, and shows them,

as his wife had bidden him. "These," said he, "were once pilgrims as you are, and they trespassed in my grounds, as you have done; and when I saw fit, I tore them in pieces, and so, within ten days, I will do to you. Go, get you down to your den again;" and with that he beat them all the way thither.

They lay, therefore, all day on Saturday in a lamentable case, as before. Now, when night was come, and when Mrs. Diffidence and her husband, the Giant, were got to bed, they began to renew their talk about their 10 prisoners, and the old Giant wondered that he could neither by his blows nor his counsel bring them to an end. And with that his wife replied, "I fear," said she, "that they live in hope that some one will come to relieve them, or that they have picklocks about them, by the means of 15 which they hope to escape." "And sayest thou so, my dear?" said the Giant; "I will, therefore, search them in the morning."

Now, a little before it was day, good Christian, as one half amazed, brake out in this excited speech: "What a 20 fool," quoth he, "am I, thus to lie in a dungeon, when I may as well walk at liberty! I have a key in my bosom, called Promise, that will, I am persuaded, open any lock in Doubting Castle." "Then," said Hopeful, "that is good news, good brother; pluck it out of thy bosom, & and try."

Then Christian pulled it out of his bosom, and began

to try at the dungeon door, whose bolt (as he turned the key) gave back, and the door flew open with ease, and Christian and Hopeful both came out. Then he went to the outward door that leads into the castle yard, and with his key opened that door also. After he went to the iron gate, for that must be opened too; that lock went hard, yet the key did open it. Then they thrust open the gate to make their escape with speed, but that gate, as it opened, made such a creaking that it waked Giant Despair, who, hastily rising to pursue his prisoners, felt his limbs to fail, so that he could by no means go after them. Then they went on, and came to the King's highway, and so were safe, because they were beyond the place over which he had control.

— JOHN BUNYAN: *The Pilgrim's Progress*.

**trespassed**, entered on another's land without permission; **diffidence**, distrust of one's self; **lamentations**, loud cries of sorrow; **sturdy**, stout, strong.

How did Christian and Hopeful happen to fall into the clutches of Giant Despair? Whose fault was it? While in Doubting Castle how were they ill treated? At whose advice? What means did the giant and his wife take to try to persuade the prisoners to kill themselves? In what way did they finally make their escape? What is meant by **despair**? by **diffidence**? Do you see why one was married to the other? **Doubting** here means distrusting God. When a man loses faith in God, he often despairs. You remember that it was sleeping near Doubting Castle that caused Christian to be captured by Giant Despair. Can you explain the meaning hidden here? What do you think is meant by the **Key of Promise**?

**Spelling.** — Trespassed, dungeon, diffidence, lamentations, sturdy, rogues.

You may notice some uses of words that seem to you strange or old-fashioned. In paragraph 2 substitute words for **in evil case**. Note the use of **grievous** in paragraph 4. You can see for yourself what it means here. Mention other instances of this kind which you notice.

**Grammar: Interrogative Pronouns.** — As you know, when you make questions, you frequently use the words **who**, **which**, or **what**.

**Who** was with Christian? Hopeful.

**Which** was to blame? Christian.

**What** did Christian forget? The key.

By answering the questions in this way, you will see that **who**, **which**, and **what** denote the person or thing inquired about. The pronouns **who**, **which**, and **what**, when used in asking questions, are called **interrogative pronouns**.

**Who** refers to **persons**.

**Which** refers to either **persons** or **things**.

**What** refers to **things**.

The interrogative pronoun **which** is used when the answer given expresses a choice among persons or things; as, **Which** of the two men was the braver?

The interrogative pronouns **which** and **what** do not change their form to show their use in the sentence, but **who** does. Give the three forms of **who**.

**Whose** was it? It was the **giant's**. He injured **whom**?

In what case is **whose**? In what way is **whom** used in the last sentence? In what case?

The interrogative pronouns may be used either in direct questions, such as those given in the first paragraph of this lesson, or in indirect questions, which are generally introduced by such expressions as **I asked**.

The giant asked which they would do.

His wife asked who was the stronger.



He asked what to do with them.

In asking a question it is often possible to do it in two different ways, thus: —

1. Which was to blame?
2. Which man was to blame?

You will see at once the difference in use of the word **which** in sentences 1 and 2. You have learned that we classify words as parts of speech according to their use in the sentence, and that a word may be one part of speech in one sentence, and a different one in another.

In sentence 1, **which** takes the place of a noun as subject of the sentence, and is a **pronoun**. In sentence 2, it modifies the subject, and is an **adjective modifier**.

In the following sentences, state which are interrogative pronouns and which are adjective modifiers: —

Who is the author of *Pilgrim's Progress*? What does the Giant represent? Which thought of the key of promise? What wrong had they done? Which road did they take? What did they forget? Who followed them? Which gate did they open? He asked what was the trouble. Christian asked what could be done. The Giant asked which death they would die.

Which are direct questions? Which indirect? Make a rule for the punctuation of direct and indirect questions.

Write sentences containing **who**, **whose**, **whom**, **which**, and **what** used as interrogative pronouns. Be careful not to use them here as adjective modifiers.

**Grammar: Case of Interrogative Pronoun.** — In using the interrogative pronoun **who**, do not confuse the **nominative case** with the **objective case**. Do not write "Of **who** are you talking?" but "Of **whom** are you talking?" Can you explain why? Not "**Who** did the author mean?" but "**Whom** did the author mean?"

Fill each blank in the following sentences with one of the two words given, and state your reason for selecting it: —

1.   Who  
    Whom do the spangled heavens proclaim ?
2. The stars tell the story of   who ?  
  whom
3. By   who  
    whom was this poem written ?
4.   Who  
    Whom does the psalmist worship ?
5. With   who  
    whom did he wish to live ?

Write sentences using the interrogative pronoun **who** correctly, and showing the nominative, possessive, and objective cases.

## 73

## THE SUN

How far away from us do you think the sun is ? On a fine summer's day, when we can see him clearly, it looks as if we had only to get into a balloon and reach him as he sits in the sky, and yet we know roughly that he is more than ninety-one millions of miles distant from our earth.

These figures are so enormous that you cannot really grasp them. But imagine yourself in an express train, traveling at the rate of sixty miles an hour and never stopping. At that rate, if you wished to arrive at the sun to-day, you would have been obliged to start one hundred and seventy-one years ago.

And when you arrived there, how large do you think you would find him to be? Our world itself is a very large place, and an express train would take nearly a month to travel round it. Yet even our whole globe is nothing in size compared to the sun, for it only measures eight thousand miles across, while the sun measures more than eight hundred and fifty-two thousand.

Imagine for a moment that you could cut the sun and the earth each in half as you would cut an apple. If then you were to lay the flat side of the half-earth on the flat side of the half-sun, it would take one hundred and six such earths to stretch across the face of the sun.

One of the best ways to form an idea of the whole size of the sun is to imagine it to be hollow, like an air ball, and then see how many earths it would take to fill it.

You would hardly believe that it would take one million, three hundred and thirty-one thousand globes the size of our world squeezed together. Just think, if a huge giant could travel all over the universe and gather worlds, all as big as ours, and were to make first a heap of merely ten such worlds, how huge it would be! Then he must have a hundred such heaps of ten to make a thousand worlds; and then he must collect again a *thousand times that thousand to make a million*, and when he had stuffed them all into the sun ball, he would still have only filled three quarters of it!

After hearing this you will not be astonished that such

a monster should give out an enormous quantity of light and heat,—so enormous that it is almost impossible to form any idea of it. Sir John Herschel has, indeed, tried to picture it for us. He found that a ball of lime with a flame playing round it (such as we use in magic lanterns) 5 becomes so violently hot that it gives the most brilliant artificial light we can get,—such that you cannot put your eye near it without injury. Yet if you wanted to have a light as strong as that of our sun, it would not be enough to make such a lime ball as big as the sun is. No, 10 you must make it as big as one hundred and forty-six suns, or more than one hundred and forty-six million times as big as our earth, in order to get the right amount of light. Then you would have a tolerably good artificial sun; for we know that the body of the sun gives out an 15 intense white light, just as the lime ball does, and that, like it, it has an atmosphere of glowing gases round it.

But perhaps we get the best idea of the mighty heat and light of the sun by remembering how few of the rays which dart out on all sides from this fiery ball can reach 20 our tiny globe, and yet how powerful they are. Look at the globe of a lamp in the middle of the room, and see how its light pours out on all sides and into every corner; then take a grain of seed, which will very well represent the size of our earth, and hold it up at a distance from the 25 lamp. How very few of all those rays which are filling the room fall on the little seed, and just so few does our

earth catch of the rays which dart out from the sun. And yet this small quantity (one two-thousand-millionth part of the whole) does nearly all of the work of our world.

—ARABELLA BURTON BUCKLEY: *Fairy Land of Science*.

**universe**, all created things, all heavenly bodies; **artificial**, not found in nature, produced by man.

You will notice that the author has tried to make clear some things that would be very hard for you to realize, by leading you to compare them with other things that you know very well. Which of these comparisons has helped you most to realize the distance of the sun? the size? the heat?

**Spelling.** — Universe, artificial, comparative, millionth, balloon.

**Grammar:** *Conjunctive or Relative Pronouns.* — I. **Who**, **which**, and **what** are not always used to ask questions, *e.g.*, "Giant Despair had a wife, **who** was named Diffidence." This sentence might have been written thus: "Giant Despair had a wife, **and** she was named Diffidence." **And** is a conjunction, and **who** is used in a similar way in the first form of the sentence given. But **and** simply connects, while **who** refers to **wife**, and is therefore a pronoun. Since this pronoun acts as a conjunction, it is called a **conjunctive** pronoun.

There are four conjunctive pronouns: **who**, **which**, **what**, and **that**. The noun to which the conjunctive pronoun refers is called its **antecedent**. As conjunctive pronouns always refer (or **relate**) to antecedents, they are also called **relative** pronouns.

**Who** changes its form according to its use in the sentence. For example: —

Giant Despair had a wife **who** (subject form) was named Diffidence.

Columbus, **whose** (possessive form) name you have often heard, discovered America.

Columbus, of **whom** (object form) you have often heard, discovered America.

The sailor **whom** (object form) Columbus praised had been obedient.

**Who**, **whose**, and **whom** refer to persons, or to animals, only rarely to things; **which** and **that** refer to animals or things; **what** refers to things. **What** is unlike the other conjunctive pronouns in not having its antecedent expressed. It is equivalent to **that which**. For example, "Columbus was pleased with **what** he saw" means "Columbus was pleased with **that which** he saw."

II. In the following sentences select the conjunctive and interrogative pronouns. Give the antecedent, and state the case, of each conjunctive pronoun.

1. Columbus, who was richly attired in scarlet, entered the boat.
2. The natives, whose astonishment was great, looked in wonder at the strange sight.
3. The admiral, of whom you have been told, was now honored by all.
4. The atmosphere, which was pure and mild, delighted the Spaniards.
5. The boat that led the way was the Admiral's.
6. The disobedient sailors, whom Columbus had forgiven, now begged favors of him.
7. Columbus was pleased with what he saw.
8. Who landed first?
9. What did he carry?
10. Of whom were the Indians afraid?
11. Which deserved the honor?
12. Whose was it?

III. In your study of the interrogative pronoun **who** (page 362) you were warned not to confuse the nominative with the objective case. You are apt to make a similar mistake in making sentences containing the conjunctive or relative pronoun **who**.

In the following sentences fill the blanks with proper words, and explain your choice:—

1. Columbus aided the people — he found on the island.
2. This is he of — I spoke.
3. Columbus wanted a man — he could trust.
4. Was it you — first saw land?
5. This was he in — she believed.

IV. There is another mistake which you must avoid. Do not express an antecedent for **what**.

Correct the following:—

1. The people what lived here have moved.
2. John told me

the news **what** he heard. 3. You must tell me all the things **what** you hear. 4. I have given away the book **what** I owned.

V. Write five sentences, using correctly the conjunctive pronoun **what**.

VI. Fill the blanks with suitable pronouns and name the antecedent of each:—

Those — accompanied Columbus were Spaniards. He is one of — you have heard. A man, — name was Columbus, discovered America. He knew — he hoped to find. The birds — flew over the ship encouraged him. The branches — floated in the sea were regarded as a sign of land. The Indian — first saw the ship gave the alarm.

VII. Write sentences using correctly the conjunctive pronouns, **who, whose, whom, which, that, what**.

## 74

## PSALM XIX

1. THE heavens declare the glory of God ;  
And the firmament sheweth his handywork.
2. Day unto day uttereth speech,  
And night unto night sheweth knowledge.
3. There is no speech nor language ;  
Their voice cannot be heard.
4. Their line is gone out through all the earth,  
And their words to the end of the world.  
In them hath he set a tabernacle for the sun,
5. Which is as a bridegroom coming out of his chamber,  
And rejoiceth as a strong man to run his course. \*

6. His going forth is from the end of the heaven,  
And his circuit unto the ends of it :  
And there is nothing hid from the heat thereof.
7. The law of the LORD is perfect, restoring the soul :  
The testimony of the LORD is sure, making wise the simple.
8. The precepts of the LORD are right, rejoicing the heart :  
The commandment of the LORD is pure, enlightening the eyes.
9. The fear of the LORD is clean, enduring for ever :  
The judgments of the LORD are true, *and* righteous altogether.
10. More to be desired are they than gold, yea, than much fine gold :  
Sweeter also than honey and the honeycomb.
11. Moreover by them is thy servant warned :  
In keeping of them there is great reward.
12. Who can discern his errors ?  
Clear thou me from hidden faults.
13. Keep back thy servant also from presumptuous sins ;  
Let them not have dominion over me : then shall I be perfect,  
And I shall be clear from great transgression.
14. Let the words of my mouth and the meditation of my heart be acceptable in thy sight,  
O LORD, my rock, and my redeemer.

— THE BIBLE.



**firmament**, the great expanse over our heads in which are placed the atmosphere and clouds, and in which the stars appear to be placed and are really seen; **sheweth**, showeth; **handywork**, handiwork, the work of the hands; **circuit**, place over which he travels, his journey; **moreover**, besides; **presumptuous**, intentional; **dominion**, control; **meditation**, serious thoughts; **discern**, discover; **enlightening**, making light or clear.

One of the greatest characters in Bible history is David, one of the early kings of the Jewish race. He was not only a great king and a great warrior, but a poet and a musician, and wrote many psalms or sacred songs, of which this is one of the most beautiful. It was written to be sung in the tabernacle at Jerusalem.

In your reading of *The Sun* you must have felt how wonderful a world God has created. In this psalm David is expressing his wonder and admiration at the power of the creator. Notice the great use of figurative language. Stanza 1. In what way do the heavens declare the glory of God? How does the firmament show his handiwork? Stanza 2. What works of God speak of Him from day to day? What knowledge of Him can you get at night? Stanza 3. Explain this. Stanza 4 repeats the thought of stanza 3. **In them** refers back to **the heavens** and **the firmament**. The heavenly body which seems to us the greatest is the sun. David has expressed this figuratively by imagining a special place of honor—a tabernacle—for the sun. Stanza 5. To what two things is the sun compared? Stanza 6. Is there any part of the earth that does not at one time or another receive light and heat from the sun?

In the preceding stanzas we are made to feel the greatness of the sun in a poetical way, largely by the use of figures. What was the psalmist's object in leading us to feel this? There is now a change in subject, but you can see why David makes this change. The heavenly bodies move in obedience to laws; so should man act, for he sees by the works of nature how perfect God's laws are. In stanzas 7, 8, 9, find different names applied to the law of God. What are they? To what desirable things is the law of the Lord compared? Stanza 11. David here applies this all to himself. By

what name does he speak of himself? Stanza 12. Another change. He fears he will not discern or see his own sins, so he closes with a prayer. What kind of sin does he fear in stanza 12? in stanza 13? Notice the contrast. The prayer closes with praise to God, as it began. What figure do you see in the word **rock**? Why is it applied to God?

In Hebrew poetry the lines do not rhyme, but the two or three parts of each stanza are usually so arranged that they contain similar thoughts expressed in a similar way

**Spelling.** — Firmament, tabernacle, discern, enlightening, dominion, honeycomb.

**Word Study.** — Analyze **rejoiceth**. Notice the use of the prefix **en** in **enlightening**. This prefix has several meanings. Here it means **to make**. Place it before **dear**, **danger**, **act**, **camp**. Analyze each word you thus form.

**Composition.** — Write Psalm xix from memory. Compare what you have written with the book, and indicate your mistakes in spelling, punctuation, etc., by symbols on the margin of your paper. Then close your books and rewrite, correcting all mistakes.

## 75

### THE SPACIOUS FIRMAMENT

THE spacious firmament on high,  
 With all the blue ethereal sky,  
 And spangled heavens, a shining frame,  
 Their great Original proclaim:  
 Th' unwearied sun, from day to day,  
 Does his Creator's power display,

And publishes to every land  
The work of an almighty hand.

Soon as the evening shades prevail,  
The moon takes up the wondrous tale,  
And, nightly, to the listening earth,  
Repeats the story of her birth :  
While all the stars that round her burn,  
And all the planets in their turn,  
Confirm the tidings as they roll,  
And spread the truth from pole to pole.

What though, in solemn silence, all  
Move round the dark terrestrial ball?  
What though no real voice nor sound  
Amid their radiant orbs be found :  
In reason's ear they all rejoice,  
And utter forth a glorious voice,  
Forever singing as they shine,  
"The hand that made us is divine."

—JOSEPH ADDISON.

**ethereal sky**, higher regions beyond the earth; **prevail**, gain the advantage; **terrestrial**, pertaining to the earth; **orbs**, round bodies, globes; **original**, first, here referring to God as the beginning of all things.

Since you have read Psalm xix, you will readily understand this poem, which Addison wrote after reading the psalm. Compare stanza 1 with stanzas 1-3 of the psalm. Express simply the thoughts you find there. Point out examples of figurative lan-

guage in this stanza. Stanza 2. What beautiful picture do you get here? What figure in the word prevail? Stanza 3. What contrast does the poet make here? Quote a line that expresses the theme of the poem.

Notice the rhyme and the accents. Do you think this poem could be easily sung?

**Spelling.**—Creator, spangled, terrestrial, radiant, confirm, original.

**Word Study.**—What poetic words do you notice in this poem; that is, what words that we should not be apt to use in our ordinary speech?

**Grammar:** *Demonstrative Adjectives and Demonstrative Pronouns.* —

1. This book is for you.

What is the subject of this sentence? By what word is it modified? What part of speech is book? What part of speech is this?

2. That book is for you.

What is the subject of this sentence? By what word is it modified? Suppose yourself the speaker. Which book is nearer to you, the one pointed out by **this**, or the one pointed out by **that**? If you wanted to point out two or more books near by, what word would you use? What word to point out two or more books farther away? These four words, **this**, **that**, **these**, and **those**, are, when modifying nouns, called **demonstrative adjectives**. They may also be used in another way:—

1. This is for you. 2. That is for you. 3. These are for you. 4. Those are for you.

Name the subject of each of these sentences. In place of what word is each used? Then what part of speech is each?

Since they are used in place of nouns, they are pronouns; and as they point out the persons or things to which they refer, they are called **demonstrative pronouns**. Which two point out objects near by? Which two point out objects farther away? When are **this**, **that**,

**these**, and **those** demonstrative pronouns? When are they demonstrative adjectives?

In the following sentences, which are demonstrative pronouns? Which are demonstrative adjectives? Tell in each case whether they refer to things near by or farther away.

"This land belongs to Spain," said Columbus. These are all mine. That is the island upon which he landed. Those are Indians; these are Spaniards. Those people have fled into the woods. This is what I looked for. That flag belongs to Spain. These ships must sail on.

## 76

## TO A WATERFOWL

WHITHER, midst falling dew,  
While glow the heavens with the last steps of day  
Far, through their rosy depths, dost thou pursue  
Thy solitary way?

5 Vainly the fowler's eye  
Might mark thy distant flight to do thee wrong,  
As, darkly painted on the crimson sky,  
Thy figure floats along.

10 Seek'st thou the plashy brink  
Of weedy lake, or marge of river wide,  
Or where the rocking billows rise and sink  
On the chafed ocean side?

There is a Power whose care  
Teaches thy way along that pathless coast, —  
The desert and illimitable air, —  
Lone wandering, but not lost.

All day thy wings have fanned,  
At that far height, the cold, thin atmosphere,  
Yet stoop not, weary, to the welcome land,  
Though the dark night is near.

5



And soon that toil shall end ;  
Soon shalt thou find a summer home, and rest,  
And scream among thy fellows ; reeds shall bend,  
Soon, o'er thy sheltered nest.

10

Thou'rt gone, the abyss of heaven  
Hath swallowed up thy form ; yet, on my heart  
Deeply hath sunk the lesson thou hast given,  
And shall not soon depart.

15

He who, from zone to zone,  
Guides through the boundless sky thy certain flight,  
In the long way that I must tread alone,  
Will lead my steps aright.

— WILLIAM CULLEN BRYANT.

**whither**, to what place; **abyss**, deep, immeasurable space; **illimitable**, vast, boundless.

What lines in stanzas 1 and 2 give you the time of day? What picture do you get in these stanzas? What is meant in stanza 2? What question is asked by the poet? How many pictures do you get in stanza 3? Stanza 4 gives the thought that comes to the poet as he watches the bird. How does he explain its **certain flight**? Stanzas 5 and 6. Explain the use of the word **welcome**. Describe the picture in stanza 6. Stanzas 7 and 8 give the lesson the poet has learned. What is it? Explain **abyss of heaven hath swallowed up thy form**. Which figure in this poem do you like best? What do you think is the principal interest in the poem; that is, why did Bryant write it? The verse here is different from any you have had. Notice the arrangement. Commit the poem to memory.

**Spelling.** — Plashy, atmosphere, abyss, illimitable, whither, crimson.

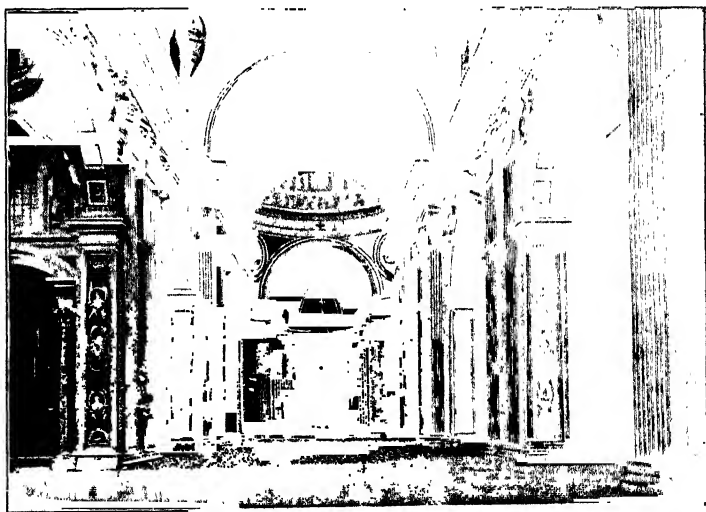
**Word Study.** — Analyze **pathless**, **boundless**, **aright**, **depart**.

**Composition.** — Use the following for your topic sentence and write one paragraph: —

A solitary waterfowl, far up in the evening sky, journeying toward its distant home, gave to William Cullen Bryant this beautiful thought.

## SAINT PETER'S

I PASSED the obelisk, went up the long ascent, crossed the portico, pushed aside the heavy leathern curtain at the entrance, and stood in the great nave. I need not describe my feelings at the sight, but I will give the



dimensions, and the reader may then fancy what they 5  
were. Before me was a marble plain six hundred feet  
long and four hundred and seventeen feet wide! One  
hundred and fifty feet above sprang a glorious arch,  
dazzling with inlaid gold, and in the center of the cross



there were four hundred feet of air between me and the top of the dome! The sunbeam, stealing through the lofty window at one end of the transept, made a bar of light on the blue air, hazy with incense, one tenth of a  
5 mile long, before it fell on the mosaics and gilded shrines of the other extremity. The grand cupola alone, including lantern and cross, is two hundred and eighty-five feet high, or sixty-five feet higher than the Bunker Hill Monument, and the four immense pillars on which it rests are  
10 each one hundred and thirty-seven feet in circumference! It seems as if human art had outdone itself in producing this temple — the grandest which the world ever erected for the worship of the Living God! The awe I felt in looking up at the colossal arch of marble and gold did  
15 not humble me; on the contrary, I felt exalted, ennobled. Beings in the form I wore planned the glorious edifice, and it seemed that in godlike power and perseverance, they were indeed but a little lower than the angels. I felt that, if fallen, my race was still mighty and immortal.

— BAYARD TAYLOR: *Views Afoot*.

**nave**, middle or main body of church; **transept**, the part of the church which crosses at right angles to its greater length; **mosaics**, decorations made by inlaying small bits of glass, stone, or other material; **shrines**, places for worship, often containing the statue of some saint; **cupola**, rounded roof.

Saint Peter's cathedral, in Rome, is the largest church in the world. What impresses you most in reading this description?

What effect did the wonderful sight have upon the author? In writing this description did the author keep his **point of view**?

**Spelling.** — Cupola, mosaics, pillars, extremity, shrines, ennobled.

**Composition.** — Do you remember the derivation of the word **colossal**? Write an explanation of the word **colossal**, and state whether you think it is a suitable word to use in speaking of this great arch.

**Grammar: Adjective Pronouns.** — Many other words, besides the demonstratives **this** and **that**, **these** and **those**, are used sometimes as pronouns, sometimes as adjectives. When such words are used as pronouns, we shall call them **adjective pronouns**; when they are used as modifiers of nouns, we shall call them adjectives.

The chief adjective pronouns are **former**, **latter**, **each**, **either**, **neither**, **other**, **another**, **any**, **all**, **some**.

In the following sentences, state whether the italicized words are adjective pronouns or adjective modifiers: —

*Some* were given little trinkets. They looked for gold but did not at first see *any*. They felt that the *latter* days were better than the *former*. *Each* tried to outdo the *other*. *All* crowded around the Indians. *Much* time was given to exploration. *Few* villages were seen. Columbus received the *most*. *More* and *more* gathered around the ships. *Neither* was seen as he slipped away.

Write sentences containing five adjective pronouns, and five more in which the same words are used as adjective modifiers.

**Grammar: Pronouns (summary).** — **Pronouns** are words used instead of nouns; they refer to a person or thing without naming him or it.

The **antecedent** is the word or group of words to which a pronoun refers.

A **personal** pronoun is one that shows by its form whether it denotes the speaker, the person spoken to, or the person or thing spoken of.

An **interrogative** pronoun is one used in asking a question.

A **conjunctive** or relative pronoun is one that is used both as a conjunction and as a pronoun.

A **demonstrative** pronoun points out definitely the person or thing to which it refers.

An **adjective** pronoun is one which is sometimes used as an adjective.

## 78

## WINTER

- Down swept the chill wind from the mountain peak,  
From the snow five thousand summers old ;  
On open wold and hilltop bleak  
It had gathered all the cold,  
5 And whirled it like sleet on the wanderer's cheek ;  
It carried a shiver everywhere  
From the unleaved boughs and pastures bare ;  
The little brook heard it and built a roof  
'Neath which he could house him, winter proof ;  
10 All night by the white stars' frosty gleams  
He groined his arches and matched his beams ;  
Slender and clear were his crystal spars  
As the lashes of light that trim the stars ;  
He sculptured every summer delight  
15 In his halls and chambers out of sight ;  
Sometimes his tinkling waters slipt  
Down through a frost-leaved forest crypt,  
Long, sparkling aisles of steel-stemmed trees  
Bending to counterfeit a breeze ;

Sometimes the roof no fretwork knew  
But silvery mosses that downward grew ;  
Sometimes it was carved in sharp relief  
With quaint arabesques of ice-fern leaf ;  
Sometimes it was simply smooth and clear  
For the gladness of heaven to shine through, and here

5



He had caught the nodding bulrush tops  
And hung them thickly with diamond drops,  
That crystaled the beams of moon and sun,  
And made a star of every one :  
No mortal builder's most rare device  
Could match this winter palace of ice ;

10

- 'Twas as if every image that mirrored lay  
In his depths serene through the summer day,  
Each fleeting shadow of earth and sky,  
Lest the happy model should be lost,  
5 Had been mimicked in fairy masonry  
By the elfin builders of the frost.

—JAMES RUSSELL LOWELL: *The Vision of Sir Launfal*.

**wold**, plain; **groined**, brought the arches together, making angles; **crypt**, chapel or vault under a church; **counterfeit**, imitate; **fretwork**, ornamental open or raised work; **relief**, standing out from a background; **arabesques**, a style of ornament, either painted, inlaid, or carved in low relief, generally consisting of leaves or fruits interlacing; **serene**, calm, quiet, untroubled; **mimicked**, imitated; **sculptured**, carved; **aisles**, passageways in church or in a forest.

In what manner had the wind become chilled? Explain verse 2. Which verse in lines 1-7 gives you a picture of winter? Beginning at verse 8, the poem gives an account of the freezing of the little brook. By what pronoun is the brook referred to throughout the poem? What kind of language is this? The work of the little builder is given in a succession of beautiful pictures. Verses 10-13. In what way does the poet give you an idea of the cold? What beautiful comparison here? Can you select one word that gives you an idea of the extreme delicacy of the builder's material? Verse 14. You have noticed the beautiful designs, often resembling leaves or flowers, which the frost has **sculptured** on window panes. This is the kind of work referred to here. Why are they called **summer delights**? Read verse 16 aloud. Which word sounds like a running brook? Do you get the picture in verses 17-19? What adjectives help you to imagine it? Describe the roof of the little brook's **winter palace**. There are three descriptions of it as it appeared in different parts. Which do you like best? Verses 20 to end. Can you explain wherein the **diamond drops** resembled **stars**.

In what beautiful way does the poet explain the resemblance between the beautiful things in the brook's **winter palace of ice** and the **summer delights**. In lines 11 (page 381) and 6 (page 382); what contrast is made? What words in the last two verses of the poem account for the delicate and exquisite workmanship? Commit to memory the eight lines you like best.

**Spelling.** — Mimicked, whirled, crystal, sculptured, tinkling, aisles.

**Word Study.** — Point out words that seem to you to be especially beautiful, either because of their figurative use, because of the things they call to your mind, or by reason of their sound.

**Composition.** — Write the eight lines you committed to memory. Compare with the original and indicate your mistakes by use of symbols on the margin of your paper. Rewrite, correcting all errors.

**Grammar. I.** — Do you notice any difference in these expressions: —

A fire bell and a wedding bell.

A fire bell or a wedding bell.

If you hear the latter, how many bells do you hear? If the former, how many? What words make the difference in meaning? Which separates one thing from the other? Which adds one thing to the other?

Explain the difference between: —

On open wold and hilltop bleak.

On open wold or hilltop bleak.

Either the open wold or the hilltop bleak chilled the winds.

Both the open wold and the hilltop bleak chilled the winds.

Neither by day nor by night does the brook sing.

Both by day and by night does the brook sing.

Which conjunctions add one thing to the other? Which separate one thing from another?

In the following sentences point out the conjunctions which indicate a separation of things and those which indicate the joining of things: —

1. The earth or sky is mirrored in the brook.
2. The earth and sky are mirrored in the brook.
3. Neither his hall nor his chamber is in sight.
4. Both his hall and his chamber are out of sight.
5. A moonbeam and a sunbeam are crystaled in the drop.
6. A moonbeam or a sunbeam is crystaled in the drop.
7. Jack Frost and his elfin builder have sculptured the little brook's palace of ice.
8. Jack Frost or his elfin builder has sculptured the little brook's palace of ice.

II. You have learned to use one form of the verb if your subject is singular, and another form if your subject is plural. Thus, when a verb asserts in the present time, it ends in *s* with a singular subject (except with *you* or *I*). If the subject is plural, the verb does not end in *s*.

The brook builds.

The brooks build.

The brook is building.

The brooks are building.

The brook was building.

The brooks were building.

The brook has built.

The brooks have built.

Remember to use **is**, **was**, or **has** with singular subjects, and **are**, **were**, or **have** with plural subjects.

You have learned about the compound subject, the parts of which are connected by a conjunction. Shall we use the singular or plural form of the verb after a compound subject?

Look at the sentences given at the beginning of the lesson. Notice when the compound subject takes the singular form of the verb and when it takes the plural form. Think of the two different uses of the conjunctions given in the sentences, and make a rule for the use of the plural or singular form of the verb with the compound subject.

Make two sentences, one having a compound subject that requires the singular form of the verb, the other having a compound subject that requires the plural form of the verb. Explain the difference in meaning of each sentence.

There is one other difficulty you may meet with. Suppose one part of the compound subject is a singular noun and the other part is a plural noun; thus, "Either Jack Frost or the elfin builders **has** or **have** built it." The only thing to do in such a case as this is to write a new sentence: thus, "Either Jack Frost has built it or the elfin builders have."

## 79

## A BLIZZARD ON THE PRAIRIE

[Mr. Garland's *Boy Life on the Prairie* is a charming description of life in northern Iowa in about 1870. The Stewarts, with their sons Lincoln and Owen, have just settled there, and this is their first blizzard.]

A BLIZZARD on the prairie corresponds to a storm at sea; it never affects the traveler twice alike. Each norther seems to have a manner of attack all its own. One storm may be short, sharp, high-keyed, and malevolent, while another approaches slowly, relentlessly, wearing out the souls of its victims by its inexorable and long-continued cold and gloom. One threatens for hours before it comes, the other leaps like a tiger upon the defenseless settlement, catching the children unhoused, the men unprepared; of this character was the first blizzard Lincoln ever saw.

The day was warm and sunny. The eaves dripped musically, and the icicles dropping from the roof fell occasionally with pleasant crash. The snow grew slushy, and the bells of wood teams jingled merrily all the fore-



noon, as the farmers drove to their timber lands five or six miles away. The room was uncomfortably warm at times, and the master opened the outside door. It was the eighth day of January. During the afternoon recess, 5 as the boys were playing in their shirt-sleeves, Lincoln called Milton's attention to a great cloud rising in the west and north. A vast, slaty-blue, seamless dome, silent, portentous, with edges of silvery frosty light.

"It's going to storm," said Milton. "It always does 10 when we have a south wind and a cloud like that in the west."

When Lincoln set out for home, the sun was still shining, but the edge of the cloud had crept, or more properly slid, across the sun's disk, and its light was 15 growing cold and pale. In fifteen minutes more the wind from the south ceased—there was a moment of breathless pause, and then, borne on the wings of the north wind, the streaming clouds of soft, large flakes of snow drove in a level line over the homeward-bound 20 scholars, sticking to their clothing and faces and melting rapidly. It was not yet cold enough to freeze, though the wind was colder. The growing darkness troubled Lincoln most.

By the time he reached home, the wind was a gale, the 25 snow a vast blinding cloud, filling the air and hiding the road. Darkness came on instantly, and the wind increased in power, as though with the momentum of the

snow. Mr. Stewart came home early, yet the breasts of his horses were already sheathed in snow. Other teamsters passed, breasting the storm, and calling cheerily to their horses. One team containing a woman and two men, neighbors living seven miles north, gave up the contest, and turned in at the gate for shelter, confident that they would be able to go on in the morning. In the barn, while rubbing the ice from the horses, the men joked and told stories in a jovial spirit, with the feeling generally that all would be well by daylight. The boys made merry also, singing songs, popping corn, playing games, in defiance of the storm.

But when they went to bed, at ten o'clock, Lincoln felt some vague premonition of a dread disturbance of nature, far beyond any other experience in his short life. The wind howled like ten thousand tigers, and the cold grew more and more intense. The wind seemed to drive in and through the frail tenement; water and food began to freeze within ten feet of the fire.

Lincoln thought the wind at that hour had attained its utmost fury, but when he awoke in the morning, he saw how mistaken he had been. He crept to the fire, appalled by the steady, solemn, implacable clamor of the storm. It was like the roarings of all the lions of Africa, the hissing of a wilderness of serpents, the lashing of great trees. It benumbed his thinking, it appalled his heart beyond any other force he had ever known.

The house shook and snapped, the snow beat against the walls, or swirled and lashed upon the roof, giving rise to strange sounds, now dim and far, now near and all-surrounding; producing an effect of mystery and infinite reach, as though the cabin were a helpless boat, tossing on an angry, limitless sea.

Looking out, there was nothing to be seen but the lashing of the wind and snow. When the men attempted to face it, to go to the rescue of the cattle, they found the air filled with fine, powdery snow, mixed with the dirt caught up from the plowed fields by a terrific blast, moving ninety miles an hour. It was impossible to see twenty feet, except at long intervals. Lincoln could not see at all when facing the storm. When he stepped into the wind, his face was coated with ice and dirt, as by a dash of mud — a mask which blinded the eyes, and instantly froze to his cheeks. Such was the power of the wind that he could not breathe an instant unprotected. His mouth being once open, it was impossible to draw breath again without turning from the wind.

The day was spent in keeping warm and in feeding the stock at the barn, which Mr. Stewart reached by desperate dashes, during the momentary clearing of the air following some more than usually strong gust. Lincoln attempted to water the horses from the pump, but the wind blew the water out of the pail. So cold had the wind become that a dipperful, thrown into the air, fell as ice. In the house

it became more and more difficult to remain cheerful, notwithstanding the family had fuel and food in abundance.

Oh, that terrible day! Hour after hour they listened to that prodigious, ferocious uproar. All day Lincoln and Owen moved restlessly to and fro, asking each other "Won't it ever stop?" To them the storm now seemed too vast, too ungovernable, to ever again be spoken to a calm, even by God Himself. It seemed to Lincoln that no power whatever could control such fury; his imagination was unable to conceive of a force greater than this war of wind or snow. 5 10

—HAMLIN GARLAND: *Boy Life on the Prairie*.

**malevolent**, with evil disposition, wishing to injure others; **inexorable**, not yielding; **portentous**, threatening some evil; **premonition**, warning of something to occur; **implacable**, merciless, not to be won over; **benumbed**, made numb; **appalled**, filled with fear; **jovial**, merry, joyous.

In what way does a blizzard on the prairie resemble a storm at sea? What comparisons make this description easier for you to understand? Paragraph 2. What was the first indication of the blizzard? What adjectives used to describe the cloud seem to you to mean the most? Describe the beginning of the storm. In paragraph 6 what gives you the best idea of the severity of the storm? Paragraph 7. What is described here? Notice the very different sounds to which the noise of the storm is compared. What feeling is produced here? Describe the events of the second day. In paragraph 11 allusion is made to God changing a storm to a calm by speaking. If you do not know of this, you can read it in the Bible, in the book of Mark iv. 35-41.

**Spelling.** — Premonition, implacable, benumbed, portentous, jovial, serpents.

**Word Study.** — The word **malevolent** forms an interesting contrast with the word **benevolent**. You remember the meaning of **be-ne** is "good." **Ma-le** means just the opposite, "evil." The last part of each word is from the Latin **vol**, "wish." Notice the similar meaning in the words **malice**, **malicious**, **malady**, **malign**. Compare **malign** with **benign**.

**Composition.** — You have learned that it is sometimes necessary to condense your writing. One very practical use of condensation is in the writing of telegrams. As you must pay according to the number of words used, you are obliged to think carefully in order to tell all that is necessary in the smallest possible number of words. In writing telegrams, people are sometimes so anxious to use but few words that they fail to make the meaning clear.

Mrs. JAMES DALTON,  
Warwick, New York.

Detained by illness. Come as soon as possible.

JAMES DALTON.

Mrs. Dalton might well be in doubt whether Mr. Dalton is promising to be with her as soon as possible, or is so ill that he is urgently requesting her to come to him. Can you put a word before **come** that will make the meaning of this telegram perfectly clear?

You are caught in a blizzard in a little prairie town ten miles from another town where you live. The telegraph lines are still in working order. Send a telegram to your mother, telling her you are safe, and do not intend to start for home until the storm is over. Write your message in ten words.

Write a telegram to be sent from one railroad station to the next, accounting for a train which is stalled in the snow.

A stage-driver has reached the station on foot; he wants help for the women and children he has left in the stage two miles away. He telegraphs to the next station for a relief party. Write the message.

A BLIZZARD ON THE PRAIRIE (*Concluded*)

ON the third day the family rose with weariness, and looked into each other's faces with a sort of horrified surprise. Not even the brave heart of Duncan Stewart, nor the cheery good nature of his wife, could keep a gloomy silence from settling down upon the house. Conversation 5 was scanty; nobody laughed that day, but all listened anxiously to the invisible tearing at the shingles, beating against the door, and shrieking around the eaves. The frost upon the windows, nearly half an inch thick in the morning, kept thickening into ice, and the light was dim 10 at midday. The fire melted the snow on the window panes and upon the door, and it ran along the floor, while around the keyhole and along every crack, frost formed. The men's faces began to wear a grim, set look, and the women sat with awed faces and downcast eyes full of 15 unshed tears, their sympathies going out to the poor travelers, lost and freezing.

The men got to the poor dumb animals that day to feed them; to water them was impossible. Mr. Stewart went down through the roof of the shed, the door being 20 completely sealed up with solid banks of snow and dirt. One of the guests had a wife and two children left alone in a small cottage six miles farther on, and physical force was necessary to keep him from setting out in face of the



AFTER THE BLIZZARD

deadly tempest. To him the nights seemed weeks, and the days interminable, as they did to the rest, but it would have been death to venture out.

That night, so disturbed had all become, they lay awake listening, waiting, hoping for a change. About 5 midnight Lincoln noticed that the roar was no longer so steady, so relentless, and so high-keyed as before. It began to lull at times, and though it came back to the attack with all its former ferocity, still there was a perceptible weakening. Its fury was becoming spasmodic. 10 One of the men shouted down to Mr. Stewart, "The storm is over," and when the host called back a ringing word of cheer, Lincoln sank into deep sleep in sheer relief.

Oh, the joy with which the children melted the ice on 15 the window panes, and peered out on the familiar landscape, dazzling, peaceful, under the brilliant sun and wide blue sky. Lincoln looked out over the wide plain, ridged with vast drifts; on the far blue line of timber, on the near-by cottages sending up cheerful columns of smoke 20 (as if to tell him the neighbors were alive), and his heart seemed to fill his throat. But the wind was with him still, for so long and continuous had its voice sounded in his ears, that even in the perfect calm his imagination supplied its loss with fainter, fancied roarings. 25

Out in the barn the horses and cattle, hungry and cold, kicked and bellowed in pain, and when the men dug them



out, they ran and raced like mad creatures to start the blood circulating in their numbed and stiffened limbs. Mr. Stewart was forced to tunnel to the barn door, cutting through the hard snow as if it were clay. The drifts were  
5 solid, and the dirt mixed with the snow was spread on the surface in beautiful wavelets, like the sands at the bottom of a lake. The drifts would bear a horse. The guests were able to go home by noon, climbing above the fences, and rattling across the plowed ground.

10 And then in the days which followed came grim tales of suffering and heroism. Tales of the finding of stage-coaches with the driver frozen on his seat and all his passengers within; tales of travelers striving to reach home and families. Cattle had starved and frozen in their  
15 stalls, and sheep lay buried in heaps beside the fences where they had clustered together to keep warm. These days gave Lincoln a new idea of the prairie. It taught him that however bright and beautiful they might be in summer under skies of June, they could be terrible when  
20 the norther was abroad in his wrath. They seemed now as pitiless and destructive as the polar ocean. It seemed as if nothing could live there unhoused. All was at the mercy of that power, the north wind, whom only the Lord Sun could tame.

—HAMLIN GARLAND: *Boy Life on the Prairie.*

**interminable**, without end, continuing for a very long time; **perceptible**, that may be seen; **spasmodic**, not steady, going by fits and starts.

Notice how the author has shown you the horror of the storm by telling how it made the people feel. What thing in this account of the third day seems to you the most terrible? Describe the gradual passing away of the blizzard,—the happiness of the household at the return of calm weather. What were some of the tales of suffering and heroism? What feeling about the prairie has the author produced? To what is it again compared? Explain the figure in the last sentence. What figures in this story seem to you very effective?

**Spelling.**—Scanty, traveler, interminable, pitiless, shingles, prairie, blizzard.

**Composition.**—You have had practice in condensation. It is sometimes necessary to do the opposite in writing,—that is, to expand some story, description, or explanation, either to make it more interesting or more easily understood. Novelists and poets often do this. Longfellow took what little is known about John Alden and Priscilla, and made a long and beautiful poem. Sir Walter Scott took the little incident of Raleigh's coat and made of it the interesting story you have read.

In this lesson there are several condensed stories which might be expanded into very interesting tales,—some of the “grim tales of suffering and heroism,” such as the tale of the “finding of the stage-coach with the driver frozen on the seat and all his passengers within.” Think how much this one sentence really contains.

Write a story based on this; or imagine some other tale of heroism connected with this storm. See how interesting you can make it. Explain the situation; tell about the brave struggle. If you prefer, you may make a happy ending.

Some of these stories may be read to the class. Decide which tale is the most interesting.

## 81

## 1 CORINTHIANS XIII

THOUGH I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing. Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil: rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things. Charity never faileth: but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away. For we know in part, and we prophesy in part. But when that which is perfect is come, then that which is in part shall be done away. When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things. For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I

know even as also I am known. And now abideth faith, hope, charity, these three; but the greatest of these is charity.

## PSALM I

BLESSED is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners, nor sitteth in the seat of the scornful. But his delight is in the law of the Lord; and in his law doth he meditate day and night. And he shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf also shall not wither; and whatsoever he doeth shall prosper. 10

## PSALM XXIII

THE Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures: he leadeth me beside the still waters. He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake. 15 Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me. Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over. Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever. 20



*From the painting by Mrs. Anderson*

## 82

## THE LORD MY PASTURE SHALL PREPARE

THE Lord my pasture shall prepare,  
And feed me with a shepherd's care;  
His presence shall my wants supply,  
And guard me with a watchful eye;  
My noon-day walks he shall attend,  
And all my midnight hours defend.

When in the sultry glebe I faint,  
Or on the thirsty mountains pant,  
To fertile vales, and dewy meads,  
My weary wandering steps he leads,  
Where peaceful rivers, soft and slow, 5  
Amid the verdant landscape flow.

Though in the paths of death I tread,  
With gloomy horror overspread,  
My stedfast heart shall fear no ill :  
For Thou, O Lord, art with me still : 10  
Thy friendly crook shall give me aid,  
And guide me through the dreadful shade.

Though in a bare and rugged way,  
Through devious lonely wilds I stray,  
Thy bounty shall my pains beguile ; 15  
The barren wilderness shall smile,  
With sudden greens, and herbage crown'd,  
And streams shall murmur all around.

— JOSEPH ADDISON.

**glebe**, plowed or cultivated land ; **mead**, meadow ; **verdant**, green, fresh ; **stedfast**, firm (also written *steadfast*) ; **crook**, a staff, curved at one end, used by shepherds.

This beautiful poem is a paraphrase of the twenty-third psalm. A paraphrase is a restatement of a text or passage which expresses its meaning in another and generally a fuller form. You will read later a paraphrase of another psalm, also by Joseph Addison.

## 83

## THE SANDS OF DEE

“O MARY, go and call the cattle home,  
And call the cattle home,  
And call the cattle home,  
Across the sands o’ Dee!”

5 The western wind was wild and dark wi’ foam,  
And all alone went she.

The creeping tide came up along the sand,  
And o’er and o’er the sand,  
And round and round the sand,  
10 As far as eye could see;  
And blinding mist came down and hid the land —  
And never home came she.

“Oh, is it weed, or fish, or floating hair —  
A tress o’ golden hair,  
15 O’ drownèd maiden’s hair,  
Above the nets at sea?  
Was never salmon yet that shone so fair  
Among the stakes on Dee.”

20 They rowed her in across the rolling foam,  
The cruel, crawling foam,  
The cruel, hungry foam,

To her grave beside the sea ;  
 But still the boatmen hear her call the cattle home,  
 Across the sands o' Dee !

—CHARLES KINGSLEY.

**Dee**, a river in the west of England, emptying into the sea near Liverpool. Note the abbreviations, *o'*, for *of*, *o'er*, *over*, appropriate to a poem that describes the life of simple people. Note the repetitions of lines. What is the story of the poem ? Where are parts of it told indirectly ?

**Grammar.** — I. You have learned that an exclamatory sentence expresses strong or sudden feeling. We sometimes express strong or sudden feeling with a single word. This forms another part of speech, and is called an interjection. Name the interjections in the following :—

Alack ! our friend is gone. Oh ! what a fall was there, my countrymen. Alas ! the maid was drowned. Lo ! the rain is over and gone. "Bravo !" cried the listener. Pshaw ! I have paid too dear for my whistle. Ah ! I feared it would be so. Hist ! they will hear us. Ahoy ! a sail ! Ha ! you are discovered. "What !" cried my wife. Margaret ! Margaret ! Peace ! Silence ! Brutus speaks. "There !" said the Deacon. Look ! the shadow on the dial marks the hour of deadlier strife. But O heart ! heart ! heart !

Fill the blanks and learn :—

An interjection is a word used to express — — — — —.

Interjections must be followed by — — — — —.

See if you can find any interjections not given above.

Many verbs have three different forms : one to indicate present time, as **break** ; one to show past time, as **broke** : and one which can be used with **have**, as **have broken**. We call these the three **principal parts** of the verb, because from them the other forms of the verb can be made.



In most verbs, the only change made is to add **ed** to the present; that gives us the **past** and the form used with **have**, *e.g.*, **walk**, **walked**, **have walked**.

PRESENT	PAST	FORM USED WITH <i>Have</i>
see	saw	seen
go	went	gone
eat	ate	eaten
know	knew	known
ring	rang	rung
come	came	come
bring	brought	brought
begin	began	begun
lay	laid	laid
lie	lay	lain
sit	sat	sat
run	ran	run

Do not say "I seen" for "I saw"

Do not use **bring** for **brought**.

Be careful not to confuse **lie** with **lay** or **sit** with **set**.

Do not say "I have went" for "I have gone."

Complete the following sentences by using a correct form of the verb given in parentheses. Use the **past** form, or the form with **have**.

The strangers (**sit**) on the ground.

The messenger (**come**) to the tent.

The messenger (**bring**) bad tidings.

The shepherds (**begin**) to be afraid.

They (**go**) to see the fire.

They (**run**) with great haste.

They (**lay**) their burdens down.

They (**see**) their friends saved.

They (**go**) back rejoicing.

They (**eat**) and (**sleep**) after their fatigue.

The bells (**ring**) with the good news.

**Composition.** — Thanksgiving, Christmas, and other winter holidays should be times of peace and good will. A good Thanksgiving story should be full of thankfulness. A good Christmas story should be full of Christmas joy and peace and good will to men. Expand one of the following condensed paragraphs into a Christmas story. Try to give it the true Christmas spirit.

I. Mother gone to visit a poor family on Christmas morning. Four little sisters, Meg, Jo, Beth, and Amy, await her return. She comes in and tells of the poor little children who have no breakfast. The four girls carry them theirs. Satisfy their own hunger with bread. How they felt after their return.

II. A poorly furnished room. Two little children asleep in one bed. Two little empty stockings by the fireplace. Older boy, evidently bootblack, enters. Fills the little stockings. Goes to bed. Children's joy in the morning.

III. Two boys have quarrel. Do not speak to each other. Become reconciled on New Year's morning. One has done a generous deed. It is discovered by the other.

In writing these stories try to give life by using some direct quotations. Plan your whole story before you begin. Make an outline.

Criticise your own composition before you hand it in by answering the following questions: (1) Is this story interesting? (2) Have I made good sentences? (3) Does each paragraph treat of only one topic? (4) Have I spelled and punctuated correctly? (5) Is this my very best work?

## THE RESCUE

[Columbus discovered America while trying to find a shorter route from Europe to India, and even after men knew that America was a continent, Englishmen long searched for a northwest passage through the icy regions between Greenland and the mainland. On a voyage of this sort the famous Sir John Franklin and all his ship's

company were lost. Several expeditions were sent out in search of him, and among them was one from America, headed by Captain Kane. He did not find Sir John, but he gained much valuable information about the polar seas and had many adventures, of which this is one of the most thrilling. It is winter, the ship is ice-bound, and he sets out to search for some lost companions.]

WE were at work cheerfully, sewing away at the skins of some moccasins by the blaze of our lamps, when, toward midnight, we heard the noise of steps above, and the next minute Sontag, Ohlsen, and Petersen came down into the cabin. Their manner startled me even more than their unexpected appearance on board. They were swollen and haggard, and hardly able to speak.

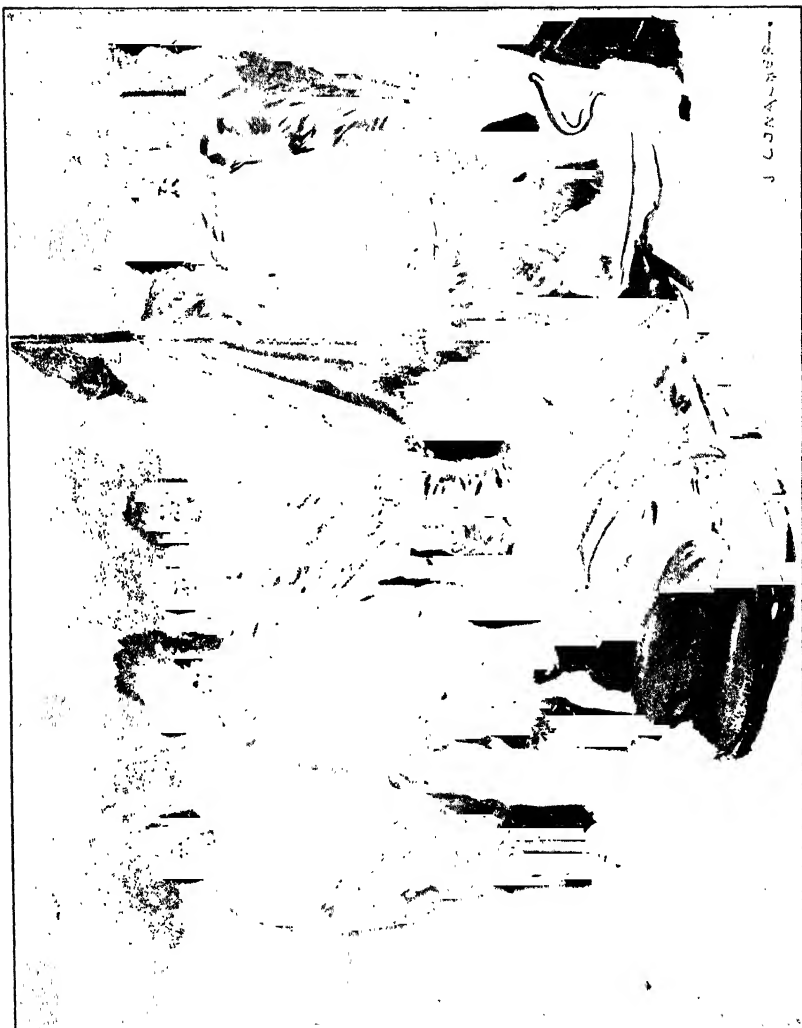
Their story was a fearful one. They had left their companions in the ice, risking their own lives to bring us the news: Brooks, Baker, Wilson, and Pierre were all lying frozen and disabled. Where? They could not tell: somewhere in among the hummocks to the north and east; it was drifting heavily round them when they parted. Irish Tom had stayed by to feed and care for the others; but the chances were sorely against them. It was in vain to question them further. They had evidently traveled a great distance, for they were sinking with fatigue and hunger, and could hardly be rallied enough to tell us the direction in which they had come.

My first impulse was to move on the instant with an unencumbered party: a rescue, to be effective or even

hopeful, could not be too prompt. What pressed most on my mind was, where the sufferers were to be looked for among the drifts. Ohlsen seemed to have his faculties rather more at command than his associates, and I thought that he might assist us as a guide; but he was sinking with exhaustion, and if he went with us we must carry him. 5

There was not a moment to be lost. While some were still busy with the newcomers and getting ready a hasty meal, others were rigging out the "Little Willie" with a 10 buffalo cover, a small tent, and a package of pemmican; and, as soon as we could hurry through our arrangements, Ohlsen was strapped on in a fur bag, his legs wrapped in dogskins and eider down, and we were off upon the ice. Our party consisted of nine men and myself. We carried 15 only the clothes on our backs. The thermometer stood at  $-46^{\circ}$ , seventy-eight degrees below the freezing point. A well-known peculiar tower of ice, called by the men the "Pinnacly Berg," served as our first landmark; other icebergs of colossal size, which stretched in long beaded lines 20 across the bay, helped to guide us afterward; and it was not until we had traveled for sixteen hours that we began to lose our way.

We knew that our lost companions must be somewhere in the area before us, within a radius of forty miles. Mr. 25 Ohlsen, who had been for fifty hours without rest, fell asleep as soon as we began to move, and awoke now with



signs of mental disturbance. It became evident that he had lost the bearing of the icebergs, which in form and color endlessly repeated themselves; and the uniformity of the vast field of snow utterly forbade the hope of local landmarks.

5

We had been nearly eighteen hours out without water or food, when a new hope cheered us. I think it was Hans, our Esquimau hunter, who thought he saw a broad sledge track. The drift had nearly effaced it, and we were some of us doubtful at first whether it was not 10 one of those accidental rifts which the gales make in the surface snow. But, as we traced it on to the deep snow among the hummocks, we were led to footsteps; and, following these with religious care, we at last came in sight of a small American flag fluttering from a hummock, and 15 lower down a little banner hanging from a tent pole hardly above the drift. It was the camp of our disabled comrades: we reached it after an unbroken march of twenty-one hours.

The little tent was nearly covered. I was not among 20 the first to come up; but, when I reached the tent curtain the men were standing in silent file on each side of it. With more kindness and delicacy of feeling than is often supposed to belong to sailors, but which is almost characteristic, they intimated their wish that I should go in 25 alone. As I crawled in, and, coming upon the darkness, heard before me the burst of welcome gladness that came

from the four poor fellows stretched on their backs, and then for the first time the cheer outside, my weakness and my gratitude together almost overcame me. "They had expected me: they were sure I would come!"

5 We were now fifteen souls; the thermometer seventy-five degrees below freezing point; and our sole accommodation a tent barely able to contain eight persons; more than half our party were obliged to keep from freezing by walking outside while the others slept. We could not  
10 halt long. Each of us took a turn of two hours' sleep; and we prepared for our homeward march.

We took with us nothing but the tent, furs to protect the rescued party, and food for a journey of fifty hours. Everything else was abandoned. Two large buffalo bags,  
15 each made of four skins, were doubled up, so as to form a sort of sack, lined on each side by fur, closed at the bottom but opened at the top. This was laid on the sledge; the tent, smoothly folded, serving as a floor. The sick, with their limbs sewed up carefully in reindeer skins, were  
20 placed upon the bed of buffalo robes in a half-reclining posture; other skins and blanket bags were thrown above them; and the whole litter was lashed together so as to allow but a single opening opposite the mouth for breathing.

25 This necessary work cost us a great deal of time and effort, but it was necessary to the lives of the sufferers. It took us no less than four hours to strip and refresh

them, and then to embale them in the manner I have described. Few of us escaped without frost-bitten fingers, for the thermometer was fifty-five degrees below zero, and a slight wind added to the severity of the cold.

—ELISHA KENT KANE: *Arctic Explorations*.

**hummocks**, ridges or hills of ice; **pemmican**, meat dried and pounded into cakes; **eider down**, soft feathers of eider ducks; **uniformity**, sameness, regularity; **abandoned**, given up entirely; **fatigue**, weariness.

What were the special dangers to be overcome? What gives you the best idea of the terrible cold? What facts have you learned about the food, dress, method of travel, etc., of the Arctic explorers? What deeds of heroism are described? What kindness and delicacy was shown by the sailors?

**Spelling.** — Uniformity, abandoned, gratitude, reindeer, sufferers, fatigue.

**Grammar:** *The Predicate Adjective.* — You have learned that adjectives are used to describe, or to point out more definitely, the persons or things denoted by the noun or pronoun, and that therefore they modify or limit the meaning of nouns or pronouns.

The adjective may limit the meaning of the noun in two ways:—

1. It may stand close to the noun which it limits:—

This was our **first** landmark.

The men, **swollen** and **haggard**, came into the cabin.

2. It may form part of the assertion about the subject:—

He was **swollen** and **haggard**.

When the adjective is used as part of the predicate, to complete the assertion about the subject, it is called a **predicate adjective**.

Select the adjectives in the following sentences, and state which are close to the nouns which they modify and which are predicate adjectives.



The story was fearful.

A fearful story was told.

The half-frozen men were rescued.

The men were half frozen.

Their appearance was unexpected.

Their unexpected appearance frightened us.

Write five sentences, placing in each an adjective which shall stand close to the noun which it limits.

Write five sentences, using the same adjectives as parts of the predicate.

## 85

### THE RESCUE (*Concluded*)

OUR march for the first six hours was very cheering. We made by vigorous pulls and lifts nearly a mile an hour, and reached the new floes before we were absolutely weary. Our sledge sustained the trial admirably. Ohlsen, restored by hope, walked steadily at the leading belt of the sledge lines; and I began to feel certain of reaching our halfway station of the day before, where we had left our tent. But we were still nine miles from it, when, almost without warning, we all became aware of an alarming failure of our energies.

I was of course familiar with the benumbed and almost lethargic sensation of extreme cold; and once, when exposed for some hours in the midwinter of Baffin's Bay, I had experienced symptoms which I compared to the paralysis of an electric shock. But I had treated the

*sleepy comfort* of freezing as a romance. I had evidence now to the contrary.

Bonsall and Morton, two of our stoutest men, came to me, begging permission to sleep: "they were not cold; the wind did not enter them now; a little sleep was all 5 they wanted." Presently Hans was found nearly stiff under a drift; and Thomas, bolt upright, had his eyes closed, and could hardly articulate. At last John Blake threw himself on the snow, and refused to rise. They did not complain of feeling cold; but it was in vain that I 10 wrestled, boxed, ran, argued, jeered, or reprimanded: an immediate halt could not be avoided.

We pitched our tent with much difficulty. Our hands were too powerless to strike a fire: we were obliged to do without water or food. Even the spirits (whisky) had 15 frozen at the men's feet, under all the coverings. We put Bonsall, Ohlsen, Thomas, and Hans, with the other sick men, well inside the tent, and crowded in as many others as we could. Then, leaving the party in charge of Mr. McGary, with orders to come on after four hours' rest, I 20 pushed ahead with William Godfrey, who volunteered to be my companion. My aim was to reach the halfway tent, and thaw some ice and pemmican before the others arrived.

The floe was of level ice, and the walking excellent. 25 I cannot tell how long it took us to make the nine miles; for we were in a strange sort of stupor, and had little idea

of time. It was probably about four hours. We kept ourselves awake by imposing on each other a continued articulation of words; they must have been incoherent enough. I recall these hours as among the most wretched  
15 I have ever gone through: we were neither of us in our right senses, and retained a very confused recollection of what preceded our arrival at the tent. We both of us, however, remembered a bear, who walked leisurely before us and tore up as he went a jumper that Mr. McGary had  
10 thrown off the day before. He tore it into shreds and rolled it into a ball, but never offered to interfere with our progress. I remember this, and with it a confused sentiment that our tent and buffalo robes might probably share the same fate. Godfrey, with whom the memory of this  
15 day's work may atone for many faults of a later time, had a better eye than myself; and, looking some miles ahead, he could see that our tent was undergoing the same treatment. I thought I saw it too, but we were so drunken with cold that we strode on steadily, and, for aught I  
20 know, without quickening our pace.

Probably our approach saved the contents of the tent; for when we reached it the tent was uninjured, though the bear had overturned it, tossing the buffalo robes and pemmican into the snow; we missed only a couple of  
25 blanket bags. What we recollect, however, and perhaps all we recollect, is, that we had great difficulty in raising it. We crawled into our reindeer sleeping-bags, without

speaking, and for the next three hours slept on in a dreamy but intense slumber. When I awoke, my long beard was a mass of ice, frozen fast to the buffalo skin: Godfrey had to cut me out with his jackknife. Four days after our escape, I found my woolen comfortable with a goodly 5 share of my beard still adhering to it.

We were able to melt water and get some soup cooked before the rest of our party arrived; it took them but five hours to walk the nine miles. They were doing well, and, considering the circumstances, in wonderful spirits. The 10 day was windless, with a clear sun. All enjoyed the refreshment we had got ready; the crippled were repacked in their robes, and we sped briskly toward the hummock ridges which lay between us and the Pinnacly Berg.

It required desperate efforts to work our way over it; 15 — for our strength failed us anew, and we began to lose our self-control. We could not abstain any longer from eating snow: our mouths swelled, and some of us became speechless. Happily the day was warmed by clear sunshine, and the thermometer rose to  $-4^{\circ}$  in the shade: 20 otherwise we must have frozen.

Our halts multiplied, and we fell half sleeping on the snow. I could not prevent it. Strange to say, it refreshed us. I ventured upon the experiment myself, making Riley wake me at the end of three minutes; and I felt so 25 much benefited by it that I timed the men in the same way. They sat on the runners of the sledge, fell asleep

instantly; and were forced to wakefulness when their three minutes were out.

By eight in the evening we emerged from the floes. The sight of the Pinnacly Berg revived us. Brandy had already been served out in tablespoonful doses. We now took a longer rest, and reached the brig at 1 P.M., we believe, without a halt.

I say *we believe*, and here perhaps is the most decided proof of our sufferings: we were quite delirious! and had ceased to know anything of the circumstances about us.

We moved on like men in a dream. Our footmarks seen afterward showed that we had steered a bee line for the brig. It must have been by a sort of instinct, for it left no impress on the memory.

15 “*April 4, Tuesday.*—Four days have passed, and I am again at my record of failures, sound but aching still in every joint. The rescued men are not out of danger, but their gratitude is very touching. Pray God that they may live!”

—ELISHA KENT KANE: *Arctic Explorations.*

**lethargic**, drowsy, almost unconscious; **articulate**, speak distinctly; **reprimanded**, severely reproved; **incoherent**, confused; **delirious**, wandering in mind.

Describe the effects of the cold. In what ways did the men prevent themselves from freezing to death? Which of the sufferings described seems to you the most terrible? From your reading of this, what opinion do you form of Captain Kane?

**Spelling.** — Articulate, reprimanded, stupor, preceded, crippled, thermometer.

**Word Study.** — Analyze unexpected, fearful, sorely, unencumbered, endlessly. Do you remember the history of the word colossal? What is the meaning of the suffix in kindness? What word means state of being good, neat, bright, clear, fair? You will find this a very common suffix.

**Composition.** — Imagine yourself one of these Arctic explorers. Tell any one incident from *The Rescue*, speaking in the first person, e.g.: —

How I was dressed for the search.

How we discovered the lost ones.

How I was saved from freezing.

How Doctor Kane saved my life.

## 86

## RING OUT, WILD BELLS

RING out, wild bells, to the wild sky,

The flying cloud, the frosty light:

The year is dying in the night;

Ring out, wild bells, and let him die.

Ring out the old, ring in the new,

5

Ring, happy bells, across the snow:

The year is going, let him go;

Ring out the false, ring in the true.

Ring out the grief that saps the mind,

For those that here we see no more;

10

Ring out the feud of rich and poor,

Ring in redress to all mankind.



THE CHIMES

*Blashfield*

Ring in the valiant man and free,  
The larger heart, the kindlier hand;  
Ring out the darkness of the land,  
Ring in the Christ that is to be.

—ALFRED TENNYSON: *In Memoriam*.

**saps**, weakens by drawing the life from it; **feud**, quarrel or strife of long standing; **redress**, satisfaction made for wrong done.

Who are addressed by the poet? What figure is used in speaking of the **year**? In stanza 1, what kind of night is it? Can light be **frosty**? Do you remember a similar use of the word in the poem *Winter*, by Lowell? How does Tennyson feel about the old year? What things does he hope will die with it? What does he wish to take their places? Notice the arrangement of rhymed lines. This is rather unusual. Learn this poem.

**Spelling.** — Feud, redress, kindlier.

**Word Study.** — Give a synonym for **redress**.

## 87

### THE DEATH OF THE OLD YEAR

FULL knee deep lies the winter snow,  
And the winter winds are wearily sighing.  
Toll ye the church bell sad and slow,  
And tread softly and speak low,  
For the Old Year lies a-dying.

Old Year, you must not die;  
You came to us so readily,  
You lived with us so steadily,  
Old Year, you shall not die.

5



He lieth still : he doth not move :

He will not see the dawn of day.

He hath no other life above.

He gave me a friend, and a true true-love,

5 And the New Year will take 'em away.

Old Year, you must not go ;

So long as you have been with us,

Such joy as you have seen with us,

Old Year, you shall not go.

10 He froth'd his bumpers to the brim ;

A jollier year we shall not see.

But tho' his eyes are waxing dim,

And tho' his foes speak ill of him,

He was a friend to me.

15 Old Year, you shall not die ;

We did so laugh and cry with you,

I've half a mind to die with you,

Old Year, if you must die.

He was full of joke and jest,

20 But all his merry quips are o'er,

To see him die, across the waste

His son and heir doth ride post-haste,

But he'll be dead before.

Every one for his own ;

25 The night is starry and cold, my friend,

And the New Year blithe and bold, my friend,

Comes up to take his own.

How hard he breathes ! over the snow  
I heard just now the crowing cock.  
The shadows flicker to and fro :  
The cricket chirps : the light burns low :  
'Tis nearly twelve o'clock.

5

Shake hands before you die,  
Old Year, we'll dearly rue for you :  
What is it we can do for you ?  
Speak out before you die.

His face is growing sharp and thin,  
Alack ! our friend is gone.  
Close up his eyes : tie up his chin :  
Step from the corpse, and let him in  
That standeth there alone,

10

And waiteth at the door.  
There's a new foot on the floor, my friend,  
And a new face at the door, my friend,  
A new face at the door.

15

— ALFRED TENNYSON.

rue, sorrow ; bumpers, glasses or cups ; waxing, growing ; post-haste, rapidly.

What great change in feeling do you notice at once, in passing to this poem from the last ? What things can you point out in stanza 1 that help to give you this feeling ? In *Ring Out, Wild Bells*, you noticed why the poet was glad at the death of the Old Year. In this poem, what reasons does he give for his grief ? In stanza 4 what idea do you get of the New Year ? In stanza 5 what

things help you to feel the time? In stanza 6 who is it that stands at the door? Notice how the last four lines of each stanza make a refrain expressing each time the sadness of the poet.

Which of these two poems do you like better?

**Spelling.** — Wearily, flicker, cricket, sighing, jollier.

**Word Study.** — Select any five words in this poem and find synonyms for them.

**Grammar: Descriptive Adjectives.** — You will find that adjectives limit the meanings of nouns by giving a variety of information about them. Sometimes they describe a quality of the object named; as, "the **brave** Dr. Kane." Sometimes they express quantity; that is, they tell how many or how much of the thing named by the noun is meant; as, "a **few** men," "two icebergs." Again, they may point out the direction or place of the object; as, "**yonder** ship," "**this** man."

By far the greater number of adjectives are used to denote quality. As they describe the object named by the noun, they are called **descriptive adjectives**.

Make a list of the descriptive adjectives in the poems, *Ring Out, Wild Bells* and *The Death of the Old Year*. Turn back also to the poem *Winter*. How many descriptive adjectives do you find here? Notice how greatly they add to the beauty of the poem, and how they aid the poet in making his pictures clear.

In the class of descriptive adjectives belong adjectives that are formed from proper nouns, as "an **Irish** sailor," "an **English** soldier," "the **American** flag." As they are formed from proper nouns, they are called **proper adjectives**.

Write ten proper adjectives.

## 88

## EARLY LIFE OF GEORGE WASHINGTON

BORN in Westmoreland county, Virginia, February 22, 1732, George Washington was forty-three years of age when appointed commander in chief of the American army. Educated only in the common schools, he was offered a midshipman's berth in the British navy when but fourteen 5 years of age. This situation, obtained for him by his friends, was at length given up at the earnest request of his mother. She could not consent to have him at so early an age depart from under her influence, and drift away into the temptations and trials with which his life would 10 be surrounded, and so George was kept at home, and the destiny of the world changed.

Chosen by Lord Fairfax to survey the wild lands lying amid the Alleghanies, he departed on his difficult mission when only sixteen years old. The depths of an American 15 forest, with its hardships and wild freedom, were a better school for the future commander in chief of the American army than the British navy would have been, and here he acquired that power of endurance which nothing seemed able to overcome. Now swimming his horse across swol-20 len rivers, now struggling through swamps or over precipices, and now weary and exhausted, lying down on his bed of boughs—the trees his only covering, the young surveyor took his first lessons in those privations which he

afterward taught his army so heroically to bear. First as surveyor of Lord Fairfax, and afterward as public surveyor, he spent three years almost wholly in the open air, sometimes in the forest, sometimes amid the settlements. 5 Ardent, enthusiastic, and bold, the early dreamer stood amid the wilds of his native land, little thinking of the career before him, or of the glorious destiny that awaited his country. His name rudely carved on the bark of a tree, or chiseled in the rock, were the only mementoes he 10 expected to leave of himself, while Fate was silently preparing to grave it on every foot of soil of this broad continent, and trace it above all earthly names on the scroll of fame.

Having performed his duty as surveyor so well, he 15 took the field with his militia to repel the French, who were establishing settlements on the Ohio. But first he was sent as commissioner by Governor Dinwiddie to demand of the French commander why he had invaded the king's colonies. For seven hundred and fifty miles, 20 more than half of the distance through an unbroken wilderness, accompanied by only seven persons, he made his way to the Ohio. Across rivers and morasses, over mountains, through fearful gorges, and amid tribes of Indians, the fearless stripling pursued his way, and at length, after 25 forty-one days of toil, reached, in the middle of December, the end of his journey.

Having concluded his mission, he set out in the dead

of winter to retrace his weary route. The horses after a while gave out, and the drivers were left to take care of them, while himself and Mr. Gist pushed on alone on foot through the wilderness. With his knapsack on his back and his gun in his hand, young Washington made his way 5 through the deep snow and over the frozen ground, without a path to guide his footsteps or a sound to waken the solitude, save the groaning of trees swinging to and fro in the storm, or the cry of some wild animal in search of prey. Traveling in this manner, they came upon an 10 Indian, who, under the pretense of acting as guide, led them off their route, and then shot at them. Sparing his life, contrary to the wishes of his friend, Washington soon got rid of him, and walked all night to escape pursuit. Coming to the Allegheny River, they found it only partly 15 frozen over, and here the two friends lay down upon the bank in the cold snow, with nothing but their blankets over them; and thus weary and hungry passed the dreary night.

The next morning they set to work with a single 20 hatchet to build a raft on which they might cross the river. They worked all day long on the frail thing, and just after sunset succeeded in launching it on the turbulent stream. When nearly half across, huge fragments of floating ice came driving down the current, and jamming 25 against the raft bore it downward and onward, threatening every moment to carry it straight to the bottom.

Young Washington thrust his long setting pole firmly into the ground in front of the raft, in order to stop it till the ice and driftwood could pass by ; but instead of arresting them, he was jerked overboard into ten feet of water, where he had to swim for his life. Unable to keep the raft, the two adventurers swam and waded to an island



near which they were passing ; here, amid frost and snow, wet to the skin, without a dry garment to wrap themselves in, or a blanket to cover them, or a spark of fire to warm their benumbed limbs—with their clothes frozen stiff upon their backs, they passed the long, cold, wintry night. Young Gist had his feet and hands frozen, while Washington, with his greater power of endurance, escaped.

They were now without the means of reaching either shore, but the biting cold that benumbed their limbs and froze stiff the hands and feet of Gist, froze also the river, so that, when the morning dawned, it was bridged over with ice between them and the shore they wished to gain. 5 Escaping the shot of the Indian, the dangers of the forest, and death by cold, they at length, after an absence of eleven weeks, arrived safely at home.

When in imagination I behold this youth of twenty-one years of age in his Indian dress, his knapsack on his 10 back, and his gun in his hand, stealing through the snow-covered forest at midnight, or plunging about in the wintry stream in the struggle for life, or wrapped in his blanket sleeping beside the ice-filled river, lulled by its sullen roar, I seem to behold one whom angels guard 15 through the desperate training which can alone fit him for the stern trials that are before him.

—JOHN S. C. ABBOT: *Life of Washington*.

**mementoes**, reminders; **commissioner**, one who represents a government; **morasses**, swamps; **stripling**, mere youth or lad; **turbulent**, wild, raging

In what way was the destiny of the world changed because Washington did not enter the British navy? What lessons did Washington, the young surveyor, learn in the forests of the Alleghanies? In the account of Washington's mission to the French fort, what deeds of bravery are narrated? What impresses you most as showing the character of Washington? What adjectives would you use in describing the character of Washington as shown in this account of his early life? How many pictures can you see in the



last paragraph? How does the author account for the wonderful way in which Washington escaped from the many perils of his adventurous life?

**Spelling.**—Temptation, surveyor, heroically, morasses, knapsack, stripping.

**Word Study.**—Take the following stems and make words by adding any prefixes or suffixes you may know: **command, come, dream, rude, silent, survey, broken, down, night.** Analyze each word.

**Grammar: *Adjectives of Quantity.***—Adjectives which tell how many or how much of the thing named by the noun is meant, are called **adjectives of quantity.**

Adjectives of quantity may denote exact number, as “two years”; or they may denote quantity indefinitely, as “considerable time,” “much courage,” “some flowers.” When they denote exact number, they are called **numeral adjectives** or **numerals.**

In the following sentences underline all the adjectives of quantity. State which of these are numeral adjectives.

1. Washington was born on the twenty-second day of February.
2. He was the first President of the United States.
3. He studied surveying for several years.
4. He spent much time in the woods.
5. He is honored by all people.
6. He served as President for eight years.
7. For many years he was away from home.
8. He was one man among a multitude.
9. He had little time for pleasure.
10. He did not utter one complaint.

**Grammar: *Demonstrative and Interrogative Pronouns*** (review).—When you studied demonstrative pronouns you learned that adjectives used to point out, as “**this** book,” “**these** books,” “**that** pen,” “**those** pens,” are called **demonstrative adjectives.** Remember that, if the name of the object pointed out is omitted, they are demonstrative pronouns.

Demonstrative adjectives include words like **yonder**, **former**, **latter**, which serve also to point out direction or position.

In the following, which are **demonstrative pronouns**? Which are **demonstrative adjectives**?

That is Washington.

Yonder man is the Father of his Country.

The latter opportunity is the better.

These people trust in him.

Those trees sheltered him.

These are his.

*Interrogative Adjectives.* — You must also be careful not to confuse **which** and **what**, the interrogative pronouns, with the same words used as adjective modifiers: —

**Which** is it? (interrogative pronoun).

**Which** tree is it? (adjective modifier).

**What** is it? (interrogative pronoun).

**What** time is it? (adjective modifier).

**Which** and **what**, when used as adjective modifiers, are called **interrogative adjectives**.

It is, then, the demonstrative pronoun and the interrogative pronoun that you are apt to confuse with the demonstrative adjective and the interrogative adjective. You will avoid this danger if you will always carefully consider the *use* of the word. When used as an adjective modifier, the word is classed as an adjective; when used by itself, taking the place of the noun, it is a pronoun.

## CONCORD HYMN

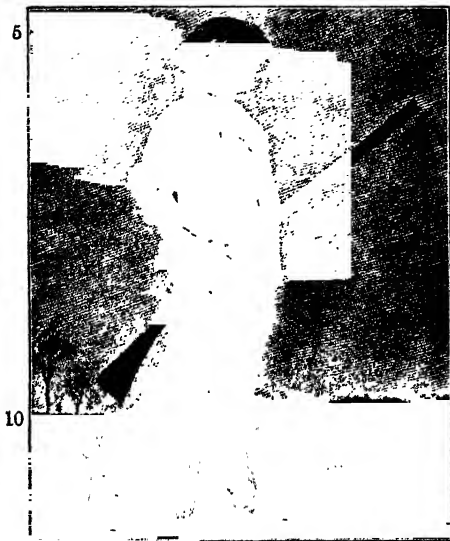
By the rude bridge that arched the flood,

Their flag to April's breeze unfurled,

Here once the embattled farmers stood,

And fired the shot heard round the world.

The foe long since in silence slept ;  
 Alike the conqueror silent sleeps ;  
 And Time the ruined bridge has swept  
 Down the dark stream which seaward creeps.



On this green bank, by  
 this soft stream,  
 We set to-day a votive  
 stone ;  
 That memory may their  
 deed redeem,  
 When, like our sires,  
 our sons are gone.

Spirit, that made those  
 heroes dare  
 To die or leave their  
 children free,  
 Bid Time and Nature  
 gently spare

The shaft we raise to them and thee.

—RALPH WALDO EMERSON.

**embattled**, in battle array ; **votive**, made or offered with a vow ;  
**redeem**, bring back, save (from being forgotten).

This poem was written to celebrate the erection of the monument which marks the spot at which the Battle of Concord was fought, at the beginning of the Revolutionary War, April 19, 1775.

Stanza 1. The skirmish took place on the bridge which crossed the Concord River. Explain verse 4. Stanza 2. Notice in what way the poet has made you aware of the long time that had passed.

Stanza 3. Give the reason for erecting the monument. What was it? Stanza 4. For what did those heroes dare to die? Then who is the spirit addressed here? Explain verses 3-4. Learn this poem.

**Spelling.** — Unfurled, votive, redeem, embattled.

**Word Study.** — Analyze the words unfurled and seaward.

**Composition.** — Imagine yourself a boy or girl living at Concord, Massachusetts, in the year 1775. Write a letter to a friend, telling about the Concord fight, in which your father took part. Date your letter April 23, 1775. How many days after the fight was this? Before writing, read carefully the account of the battle given in your history. You will be obliged to think carefully of the way people lived at that time. Would it be correct to speak of the telegraph? of the electric light? How did people travel then? Would a boy or a girl of that day dress exactly as you do now? Try in your letter to give some idea of the time by referring to the manners and customs of the period.

## 90

## THE MEN BEHIND THE TIMES

THE years 1811 and 1812 were remarkable ones in the annals of the whaling industry; vessels that had been cruising for months unrewarded managed to fill their holds, and now, deep laden, they were returning from the whaling grounds, singly or often in companies of a half-<sup>5</sup> score or more. They were ugly vessels, broad and clumsy. They smelled of blubber and whale oil, and they oozed in the warm sun as they labored southward, out of the realms of ice and night into the rolling waters of the Pacific. They buffeted the tempestuous weather of Cape 10

Horn and climbed slowly northward along the coasts of the Western Hemisphere.

Sailing together homeward bound for New England in the fall of the year was a fleet of these Arctic whalers — no matter their exact number or their destinations. For the beginning, let it suffice that the vessel farthest to the west was the good ship *Blazing Star* of New Bedford.

Captain Ezra Steele, her skipper, had all the sail that she could carry crowded on the stiff, stubby yards of his vessel. He was anxious to get home again, but the wind had been baffling for some days, hauling about first one way, then another. Now, however, they were getting well to the north, and the continued mildness of the air showed that probably they had entered the waters of the Gulf Stream. The captain was dressed in a long-tailed coat and yellow cloth breeches thrust into heavy cowhide boots that had become almost pulpy from constant soaking in the sperm oil. He noiselessly paced the deck, now and then looking over the side to see how she was going.

The old *Blazing Star* creaked ahead with about the same motion and general noise that an ox cart makes when swaying down a hill. From the quarter-deck eight or ten other vessels, every one lumbering along under a press of stained and much-patched canvas, could be seen, and a few were almost within hailing distance. All were deep laden; every one had been successful.

"Waal," said the Captain to himself, "if this wind holds as 'tis, we'll make Bedford light together in abaout three weeks."

The nearest vessel to the *Blazing Star* was the old *Elijah Mason*. Her present captain, Samuel Tobin Dewey, 5 was a bosom friend of Captain Steele. As Captain Ezra turned the side, he saw that they were lowering a boat from the *Elijah Mason*, and that a thick, short figure was clambering down to it. So he stepped to the skylight, and, leaning over, shouted into the cabin. 10

"Hey, Amos!" he called, "Captain Dewey's comin' over to take dinner with us. Tell that lazy Portugee to make some puddin' and tell him to get some dinner ready for the crew. We'll keep 'em here for comp'ny for our lads." 15

In a few minutes he had welcomed Captain Dewey, who, although almost old enough to remember when his ship had made her maiden voyage, was ruddy and stout in his timbers and keen of voice and eye. But by the time that a man has been three years cooped up in one 20 vessel, his conversational powers are about at their lowest ebb; every one knows all the other's favorite yarns by heart, and so the greeting was short and the conversation in the cabin of the *Blazing Star* was limited. It was with a feeling of relief that the captains heard the news 25 brought to them by a red-headed, unshaven boy of seventeen, that there was a strange sail in sight to the north-

west. The two skippers came on deck at once. About four miles away they could make out a vessel heaving up and down, her sails flapping and idle. For, a common occurrence at sea, she lay within a streak of calm. Her  
5 presence had probably been kept from being known before by the slight mist that hung over the sea to the west and north. The long, easy swells were ruffled by the slight wind that filled the sails of the whaling fleet, and were dimpled to a darker color. But where the stranger lay  
10 there was a smooth, even path of oily calm. Beyond her some miles the wind was blowing in an opposite direction. She lay between the breezes, not a breath touching her.

"What d'ye make her out to be, Ezra?" asked Captain Dewey, his fingers twitching anxiously, in his eagerness  
15 to take hold of the glass through which Captain Steele was squinting.

"Man-o'-war, brig," responded the taller man. "Sure's you're born, sir."

"You're jest right," responded Dewey, after he had  
20 taken aim with the telescope. "I'll bet her captain's mad, seein' us carryin' this breeze, an' she in the dol-drums! We'll pass by her within three mile, I reckon. She may hang on thar all day long an' never git this slant of wind at all. Wonder what she's doin aout here,  
25 anyhow?"

In about ten minutes Captain Ezra picked up the glass again. "Helloo!" he said. "They've lowered away a

boat, an' they are rowin' off as if to meet us. Wonder what's the row?" A tiny speck could be seen with the naked eye, making out from the stretch of quiet water. The crew of the *Blazing Star* had sighted her also, and at the prospect of something unusual to break the monotony, 5 had lined the bulwarks. Suddenly as the boat lifted into the sunlight on the top of a wave, there came a flash and a glint of some bright metal. In a few minutes it showed again. Captain Ezra picked up the glass.

"By gum!" he exclaimed; "that boat's chuck full of 10 men all armed. What can it mean?"

"Dunno — I'd keep off a little," suggested Captain Dewey.

The helmsman gave the old creaking wheel a spoke or two in response to the Captain's order. 15

"She's baound to meet us anyhow," put in the lanky skipper. "What had we better dew?"

"Got any arms on board?" inquired Dewey. "Looks suspishus. Think I'd better be gettin' back to my old hooker," he added half to himself. 20

Amos Jordan, the first mate, was standing close by. "I reckon we've got some few," he said.

"Git 'em aout," ordered the Captain, laconically; "and, Cap'n Sam, you stay here with us, won't ye?"

Amos started forward. In a few minutes he had pro- 25 duced four old muskets, and a half-dozen rusty cutlasses. But there were deadlier weapons yet on board, of which



there were a plenty, — keen-pointed lances, that had done to death many a great whale; and harpoons, with slender shanks and heads sharp as razors. And there were strong arms which knew well how to use them. The Captain  
5 went into the cabin and came back with three great, clumsy pistols. One he slipped under his long-tailed coat, and the two others he gave to Captain Dewey and Amos Jordan. There were twenty men in the *Blazing Star's* own crew. The visitors from the old whaler added five  
10 more, and with the three mates and the two captains, five more again. In all there were thirty men prepared to receive the mysterious rowboat, and receive her warmly should anything be hostile in her mission.

“I dunno what they want,” said Captain Ezra; “but  
15 to my mind it don't look right.”•

“Jesso, jesso,” assented Captain Samuel.

A plan was agreed upon; a very simple one. The men were to keep well hid behind the bulwarks, and if the small boat proved unfriendly, she was to be warned  
20 off the side, and if she persisted in trying to board, then they were to give her a proper reception. The suspense would not be long. The boat was now so close that the number of men in her could be counted distinctly. There were eighteen in all, for the stern sheets were seen  
25 to be crowded. The brig at this moment lay in her own little calm, about two miles directly off the starboard beam. The rest of the whaling fleet had noticed her, and

had sighted the approach of the armed cutter also. They were edging off to the eastward, evidently hailing one another and huddling close together. But the *Blazing Star*, with just enough wind to move her, held her course.

—JAMES BARNES: *Yankee Ships and Yankee Sailors*.

**annals**, history; **hold**, part of the ship which holds the cargo; **doldrums**, part of the ocean where calms or baffling winds prevail; **hooker**, old-fashioned, clumsy boat; **laconically**, briefly, without wasting words; **buffeted**, struggled against.

During the years 1812-1814, the United States, then a young republic, had a second war with England, caused by her refusal to respect our rights on the sea. A large number of the battles fought were naval battles. In this war the United States was victorious, and since that time the peace between the two great nations has been unbroken.

Explain why these sailors were ignorant of the fact that a war was going on. Could you trace their course on a map of the Western Hemisphere, from the whaling grounds in the Arctic Ocean, down the Pacific, around Cape Horn, and north on the Atlantic? To what place were they bound? Picture the little fleet of whaling vessels. Describe the skipper of the *Blazing Star*. Tell about the visit of Captain Dewey and the first sight of the man-of-war. Can you explain why she was obliged to lie idle while the whaling vessels sailed on? What preparations were made to receive the small boat?

In reading the conversation, pronounce the words as they are spelled. Where have you met with similar speech?

**Spelling.**—Hostile, whaler, tempestuous, harpoon, buffeted, cruising.

**Word Study.**—Analyze returning, homeward, unrewarded.

Give homonyms for the following and be able to write them in

sentences : ruff, scull, frieze, peer, week, tier, vale, vane, thyme, ore, tare, due, cell, grate, deer.

**Grammar:** *Adjectives (summary).*—An adjective is a word added to a noun or pronoun to modify or limit its meaning.

Descriptive adjectives are those which describe the objects named by the noun.

Adjectives of quantity tell how many or how much of the thing named by the noun is meant.

Demonstrative adjectives point out particular objects from a whole class.

Write two sentences containing descriptive adjectives. Write two sentences containing adjectives of quantity. Write two sentences containing demonstrative adjectives. Write one sentence containing an interrogative adjective. Select all the adjectives in the preceding selection. Arrange them in columns according to class; thus:—

I.

II.

III.

<b>Descriptive Adjectives</b>	<b>Adjectives of Quantity</b>	<b>Demonstrative Adjectives</b>
(including proper adjectives)	(including numeral adjectives)	

If you find **which** or **what** used as an interrogative adjective, give the sentence in which it occurs.

## 91

THE MEN BEHIND THE TIMES (*Concluded*)

ALL was suppressed excitement, for the armed small craft was now within half a cable's length. "Ship ahoy!" hailed an officer in a short, round jacket, standing up. "Heave to, there; I want to board you!"

"Waal," drawled Captain Ezra, through his nose, "I dunno as I shall. What d'ye want?"

There was no response to this; the officer merely turned to his crew. "Give way!" he ordered, and in half a dozen strokes the cutter had slid under the *Blazing Star's* quarter. The man in the bow turned and made fast to the main chains with a boat hook. Captain Steele was smoking an old corncob pipe. He seemed to be the most peaceful soul in the world as he stepped to the gangway, but under his long coat tails his hand grasped the old horse pistol. Several heads now showed above the bulwarks. The strange officer, who had evidently not expected to see so many, hesitated. Captain Ezra blew a vicious puff of smoke from between his firm lips.

"Better keep off the side," he said; "we don't want ye on board; who be ye, anyhow?"

"I'll show you!" cried the stranger with an oath. "On board here, all you men!" He sprang forward. Captain Ezra did not pull his pistol. He stepped back half a pace and his eye gleamed wickedly. The unknown had almost come on board when he was met full in the chest by the heel of Captain Ezra's cowhide boot. Now the Captain's legs were very long and strong, and aided by the firm grasp he had on both sides of the gangway, the gentleman in the round, brass-buttoned jacket flew through the air over the heads of his crew in the boat below and plumped into the water on the other side.

One of the men in the boat instantly drew a pistol and fired straight at the Captain's head — the ball whistled through his old straw hat! But that shot decided matters. It was answered by the four old rusty muskets, the last one hanging fire so long that there was a perceptible time between the flash in the pan and the report. Two men fell over the thwarts of the small boat. The man who had fired the pistol sank back, pierced through and through by the slender shank of a harpoon. But the crowning effect of this attempt to repel boarders occurred just at this minute. A spare anchor, that had been on deck close to the bulwarks, caught the eye of Amos Jordan. "Here, bear a hand!" he cried, and with the help of three others he hove the heavy iron over the bulwarks. It struck full on the cutter's bows, and crushed them as a hammer would an eggshell. The shock threw most of the occupants from off the thwarts; the boat filled so quickly that in an instant they were struggling in the water — one man gained the deck, but a blow on the head from the butt of Captain Dewey's pistol laid him out senseless. One of the *Mason's* crew hurled a lance at one of the helpless figures in the water. It missed him by a hair's-breadth.

"Avast that!" roared Captain Ezra. "We don't want to do more murder!"

The officer who had been projected into the deep by the Captain's well-timed kick had grasped the gunwales of the sunken boat. His face was deathly white; thirteen

of his crew had managed to save themselves by laying hold with him. One of them was roaring loudly for some one to heave a rope to him. To save his life Captain Ezra could not help grinning.

"Waal," he said, "this is a pretty howdy do. Ye kin 5  
come on board naow, if ye want tew, only leave them arms whar they be." As if in obedience to this order, a sailor in a blue jacket with a white stripe down each arm and trimming the collar, unbuckled his heavy belt with his free hand and cast his cutlass far from him. Two others 10  
followed suit.

"Naow," said Captain Ezra, "one at a time come on board, an' we'll find aout what ye mean by attackin' a peaceable whaler with dangerous weapons, who's homeward baound an' hain't offended ye." 15

The first man up the side was a red-cheeked, black-whiskered individual, who mumbled, as he sheepishly gazed about him: "This is a rum go."

"Tie 'im up," ordered Captain Ezra. The man submitted to having his hands made fast behind his 20  
back.

"Now for the next one," said Captain Ezra, blowing a calm puff of smoke up in the air, and watching it float away into the hollow of the mainsail. In turn the thirteen discomfited sailors were ranged along the bulwarks, 25  
and no one was left but the white-faced officer, clinging to the wreckage of the boat that was now towing along.

side, for one of the crew had heaved a blubber-hook into her, at the end of a bit of ratline.

"Spunky feller, ain't he?" suggested Captain Ezra, turning to Captain Dewey who, in the excitement, had taken two big chews of tobacco, one after another, and was working both sides of his jaws at once. "The last t' leave his sinkin' ship. That's well an' proper."

The young man — for he was scarcely more than thirty — needed some assistance up the side, for Captain Ezra's 10 boot-heel had come nigh to staving in his chest.

"Naow, foller me, young man," Captain Ezra continued, walking toward the quarter-deck. He ascended the ladder to the poop, and the dripping figure, a little weak in the knees, guarded by a boat steerer, armed with a harpoon, 15 obeyed and followed. As the Captain turned to meet him he noticed that the man in uniform still had his side-arms.

"I'll trouble you for that thar fancy blubber-knife, young man," he said, "an' then I'll talk t' ye." The 20 officer detached his sword from his belt and handed it over. He had not offered yet to say a word.

"Naow," said Captain Ezra, holding the sword behind his back, "who be ye, an' what d' yer want? as I observed before."

25 "I'm Lieutenant Levison of his Majesty's brig *Badger*."

"Waal, ye ought to be ashamed of yourself," broke in Captain Ezra.



"BELAY THAT!" ORDERED CAPTAIN EZRA



"I am," responded the young man. "You may believe that, truly."

"Waal, what d'ye mean by attackin' a peaceful whaler?"

5 "Why, don't you know?" replied the officer, with an expression of astonishment.

"Know what?"

"That there's a war between England and America?"

"Dew tell!" ejaculated Captain Steele, huskily, almost  
10 dropping his pipe. He stepped forward to the break of the poop.

"Captain Dewey," he shouted, "this here feller says thar's a war."

"So these folks have been tellin'," answered the  
15 Captain of the *Elijah Mason*; "but I don't believe it. They're pirates; that's what they be."

"Gosh, I guess that's so," said Captain Ezra. "I reckon you're pirates," turning to the officer. "I hain't heard tell of no war."

20 "We are not pirates," hotly returned the young man with an oath, "I'm an officer of his Britannic Majesty, King George!"

"Tush, tush! no swearin' aboard this ship. What was you goin' to do, rowin' off to us?"

25 The officer remained silent, fuming in his anger. "I was going to make a prize of you; and if I had you on board ship, I'd —"

"Belay that!" ordered Captain Ezra, calmly. "Ye didn't make a prize of me, an' you're aboard my ship. Don't forgit it."

"Well," broke in the young man, angrily, "what are you going to do with me?" Captain Dewey had by this 5 time come up on the quarter-deck, followed by the mates.

"I presume likely," said the skipper of the *Blazing Star*, rather thoughtfully, "I presume likely we'll hang ye."

The Englishman — for all doubts as to his nationality 10 were set at rest by his appearance and manner of speech — drew back a step. His face, that had grown red in his anger, turned white again, and he gave a glance over his shoulder. The brig, hopelessly becalmed, lay way off against the horizon. 15

As he looked, a puff of smoke broke from her bows. It was the signal for recall. He winced, and his eye followed the glance of the stalwart figure with the harpoon that stood behind him.

"For God's sake, don't do that!" he said hastily. "I 20 tell you, sir, that there is a war. There has been war for almost four months now. Upon my word of honor."

The two captains exchanged looks of unbelief. Suddenly the prisoner's face lit up. "I can prove it to you," he said excitedly. "Here is a Yankee newspaper we took 25 from a schooner we captured off the Capes five days ago."

"The *New Bedford Chronicle*, by gosh!" exclaimed Captain Ezra, in astonishment, taking the soaked brown package. He spread it out on the rail.

"It's true, Cap'n Sammy, it's true," he continued excitedly. "Thar's a war; listen to this," and he read in his halting, sailor manner, the startling headlines: "'The Frigate *Constitution* Captures the British Frigate *Guerrière*. Hurrah for Hull and his Gallant Seamen! Again the Eagle Screams with Victory.'"

10 There was much more to it, and Captain Ezra read every word. "Young man," he said at last, "I owe ye an apology. If ye'll come daown into our cabin, I kin mix ye a toddy of fine old Medford rum. Between lawful an' honest enemies there should be no hard feelin's, when  
15 the fate of war delivers one into the hands of t'other. Cap'n Sammy," he observed as he reached the cabin, "if we had really knowed thar was a war, we'd a gone back and took that thar brig."

"Yaas," returned Captain Dewey, "we be summat  
20 behind the times."

His eyes twinkled as he glanced out of the cabin window. Still becalmed and almost hull down, H.M.S. *Badger* was but a speck against the horizon.

The Englishman drew a long, deep breath.

25 "Come, sir," spoke up Captain Ezra. "Don't get downhearted. 'Live an' learn,' that's my motto. We're drinkin' your good health, sir; join right in."

When the *Blazing Star* arrived in port, she turned over to the United States authorities an officer and twelve men, prisoners of war.

—JAMES BARNES: *Yankee Ships and Yankee Sailors*.

**thwarts**, seats extending from side to side; **discomfited**, vanquished, confused; **staving**, breaking in; **fuming**, fretting angrily; **bulwarks**, raised side of a ship above the deck; **wincing**, started or shrunk as if in pain.

What instance of bravery in this exciting account of the fight? What qualities were shown by the skippers of the *Blazing Star*? Why was the young English officer so anxious to convince Captain Ezra that a war was on between England and the United States? Compare Captain Ezra and the Englishman. Was either lacking in bravery? What quality in the young officer reflects the feeling with which England had treated the Americans? Notice before his encounter with the English officer, Captain Ezra “blew a **vicious** puff of smoke.” After the capture of the small boat, he “blew a **calm** puff.” See how the author’s use of these words helps you in imagining the feelings of Captain Ezra.

**Spelling.** — Staving, fuming, wincing, schooner, bulwarks.

**Composition.** — Expansion is very often necessary in order to make explanations clear. Thus, in *The Sun*, the author tells us that the sun is ninety-one millions of miles distant from our earth. As this would give us very little idea of the enormous distance, she proceeds to expand this brief statement by a great many comparisons which help to give us a much better understanding of the subject.

England would not respect the rights of American vessels upon the sea, and the **War of 1812** was the result.

Expand this statement, telling in what way England violated our rights, and, if possible, giving examples. You will find the facts (if you are not already familiar with them) in any good history of the United States.

**Grammar: Comparison of Adjectives.** — Descriptive adjectives describe some quality of an object.

An adjective which shows that one object has a larger degree of a quality than another is said to be in the **comparative degree**; as, "I am **taller** than he is."

An adjective which shows that one object excels all the rest in some quality is said to be in the **superlative degree**; as, "Mary is the **tallest** girl in her class."

The comparative degree is generally shown by adding **er** to the positive. Thus, **kinder** gives us to understand that two persons, both kind, are compared, and one is found to have more of the quality than the other.

The superlative degree is generally formed by adding **est** to the positive. Thus, **kindest** gives us to understand that three or more persons, all kind, have been compared, and one is found to have more of the quality than any of the others.

There is another method of comparison which consists in adding **more** for the comparative and **most** for the superlative. Thus, **beautiful, more beautiful, most beautiful**. **Less** and **least** may also be used in comparison; thus, **obedient, less obedient, least obedient**.

Adjectives of one syllable, and some of two syllables, form the comparative and the superlative by adding **er** and **est**. With the longer adjectives, **more** and **most** are generally used.

Some adjectives may be compared in either way. Use the form which sounds best.

Name the adjectives in the following sentences, and state whether each is in the positive, comparative, or superlative degree:—

The day is dearer still as ages flow.

This is a happy tale.

This was an hour of deadlier strife.

Do not ask idle questions.

Washington was our greatest man.

He was a most beautiful character.

Write the comparative and superlative degrees of the following adjectives:—

Fair, benevolent, great, careful, large, small, wonderful, sweet, cold, warm, few, bitter.

## ODE FOR WASHINGTON'S BIRTHDAY

WELCOME to the day returning,  
Dearer still as ages flow,  
While the torch of Faith is burning,  
Long as Freedom's altars glow !  
See the hero whom it gave us  
Slumbering on a mother's breast ;  
For the arm he stretched to save us,  
Be its morn forever blest !

6

Hear the tale of youthful glory,  
While of Britain's rescued band  
Friend and foe repeat the story,  
Spread his fame o'er sea and land,  
Where the red cross, proudly streaming,  
Flaps above the frigate's deck,  
Where the golden lilies, gleaming,  
Star the watch-towers of Quebec.

10

15

Look ! the shadow on the dial  
Marks the hour of deadlier strife ;  
Days of terror, years of trial,  
Scourge a nation into life.

20

Lo, the youth, become her leader !  
All her baffled tyrants yield ;  
Through his arm the Lord hath freed her ;  
Crown him on the tented field !

Vain is Empire's mad temptation !  
Not for him an earthly crown !  
He whose sword hath freed a nation  
Strikes the offered scepter down.  
5 See the throneless Conqueror seated,  
Ruler by a people's choice ;  
See the Patriot's task completed ;  
Hear the Father's dying voice !

10 " By the name that you inherit,  
By the sufferings you recall,  
Cherish the fraternal spirit ;  
Love your country first of all !  
Listen not to idle questions  
If its bands may be untied ;  
15 Doubt the patriot whose suggestions  
Strive a nation to divide ! "

Father ! We, whose ears have tingled  
With the discord notes of shame, —  
We, whose sires their blood have mingled  
20 In the battle's thunder-flame, —  
Gathering, while this holy morning  
Lights the land from sea to sea,  
Hear thy counsel, heed thy warning ;  
Trust us while we honor thee !

red cross, flag of Great Britain; golden lilies, flag of France; tyrants, cruel or unjust rulers; fraternal, brotherly.

In order to understand this poem, you must be familiar with the most important events in the life of Washington. Go through the poem, and see if you can select the topic of each stanza; each one, except the last, refers to an important time in his life. To what does verse 2 in the last stanza refer?

**Spelling.** — Tyrants, fraternal, suggestions, counsel, patriot, sires.

**Word Study.** — Find, in the poem, synonyms for the following words: **extended, sleeping, ship, coronet, finished.** Do they convey exactly the same shade of meaning?

Fill blanks below with words from the following groups of synonyms: little, small, tiny, minute, diminutive. You may repeat a word if you think well to do so.

Wordsworth met a — cottage girl. Hawthorne was so careful a writer that he did not neglect even the — details. Tennyson plucked a — flower. The word gosling is the — for goose. The Lilliputians were a very — people.

**Grammar: Irregular Comparison.** — Some adjectives are compared irregularly. The most important of these are: —

POSITIVE	COMPARATIVE	SUPERLATIVE
bad, ill	worse	worst
old	older, elder	oldest, eldest
good, well	better	best
many, much	more	most
near, nigh	nearer, nigher	nearest, nighest, next
far	farther, further	farthest, furthest
late	later, latter	latest, last
little	less, lesser	least

It is a very common error to use the superlative form of the adjective when only two things are compared. Try to avoid this.

Not — This is the **best** boy of the two,

but — This is the **better** boy of the two.



You have learned that many adjectives may be compared either by the use of **er** and **est** or **more** and **most**. Do not use both ways at one time.

kind

kinder

kindest

kind

more kind

most kind

Say either	{	He is most kind
or		He is kindest,
not		He is most kindest.

## 93

## SUPPOSED SPEECH OF JOHN ADAMS

[Daniel Webster, one of the very greatest American orators and statesmen, who died about fifty years ago, was called upon to deliver an oration in memory of two great Americans, both signers of the Declaration of Independence, John Adams and Thomas Jefferson, who, by a singular coincidence, both died on the fiftieth anniversary of the signing of the Declaration.

Webster, in the course of his oration, delivered the following speech, which he imagined might have been spoken by John Adams at the time of the adoption of the Declaration of Independence. This has been commonly accepted as a real speech by Adams.]

SINK or swim, live or die, survive or perish, I give my hand and my heart to this vote. It is true, indeed, that in the beginning we aimed not at independence. But there is a divinity which shapes our ends. The injustice of England has driven us to arms; and, blinded to her own interest, she has obstinately persisted, till independence is now within our grasp. We have but to reach forth

to it, and it is ours. Why, then, should we defer the declaration?

If we postpone independence, do we mean to carry on or to give up the war? Do we mean to submit, and consent that we shall be ground to powder, and our country 5 and its rights trodden down in the dust? I know we do not mean to submit. We never shall submit!

The war, then, must go on; we must fight it through. And if the war must go on, why put off the declaration of independence? That measure will strengthen us. It 10 will give us character abroad. Nations will then treat with us, which they never can do while we acknowledge ourselves subjects in arms against our sovereign.

If we fail, it can be no worse for us. But we shall not fail. The cause will raise up armies; the cause will 15 create navies. The people — the people, if we are true to them, will carry us, and will carry themselves, gloriously through this struggle. I care not how fickle other people have been found. I know the people of these colonies; and I know that resistance to British aggression is deep 20 and settled in their hearts, and cannot be eradicated.

Sir, the declaration of independence will inspire the people with increased courage. Instead of a long and bloody war for the restoration of privileges, for redress of grievances, set before them the glorious object of en-25 tire independence, and it will breathe into them anew the spirit of life.

Read this declaration at the head of the army ; every sword will be drawn, and the solemn vow uttered to maintain it or perish on the bed of honor. Publish it from the pulpit ; religion will approve it, and the love of religious liberty will cling around it, resolved to stand with it, or fall with it. Send it to the public halls ; proclaim it there ; let them see it, who saw their brothers and their sons fall on the field of Bunker Hill, and in the streets of Lexington and Concord, and the very walls will cry out in its support.

Sir, I know the uncertainty of human affairs, but I see, I see clearly through this day's business. You and I, indeed, may rue it. We may not live to see the time this declaration shall be made good. We may die ; die colonists ; die slaves ; die, it may be ignominiously, and on the scaffold. Be it so : be it so. If it be the pleasure of Heaven that my country shall require the poor offering of my life, the victim shall be ready at the appointed hour of sacrifice, come when that hour may. But while I do live, let me have a country, or at least the hope of a country, and that a free country.

But whatever may be our fate, be assured — be assured that this declaration will stand. It may cost treasure, and it may cost blood ; but it will stand, and it will richly compensate for both. Through the thick gloom of the present I see the brightness of the future, as the sun in heaven. We shall make this a glorious, an immortal day.

When we are in our graves, our children will honor it. They will celebrate it with thanksgiving, with festivity, with bonfires, and illuminations. On its annual return they will shed tears, copious, gushing tears; not of subjection and slavery, not of agony and distress, but of exultation, of gratitude, and of joy. 5

Sir, before God, I believe the hour is come. My judgment approves the measure, and my whole heart is in it. All that I have, and all that I am, and all that I hope in this life, I am now ready here to stake upon it; and I 10 leave off as I began, that, live or die, survive or perish, I am for the declaration. It is my living sentiment, and, by the blessing of God, it shall be my dying sentiment; independence now, and independence forever.

— DANIEL WEBSTER: *Adams and Jefferson*.

**aggression**, inroads on the rights of others; **eradicated**, rooted out; **ignominiously**, in a disgraceful manner; **compensate**, make amends, repay; **defer**, postpone.

An oration for such a purpose as this supposed speech should be convincing; that is, the arguments should be such that the hearers will see that what is proposed is a wise thing. Second, it should be eloquent; that is, it should work upon people's feelings, making them feel as the orator wishes them to feel.

In reading this selection, see if it is both **convincing** and **eloquent**.  
1. See how many reasons Adams is supposed to have given why it would be a good thing to sign the Declaration. What are the reasons? Which seem to you the best? Note how he asks questions that he may answer them. 2. What seem to you the most moving lines? Notice especially those in which he expresses his willing-

ness to die if need be, and those in which he pictures a glorious future.

Suppose yourself to have been in Independence Hall on July 4, 1776, listening to this speech. How do you think you would have felt? Notice how he repeats the thought in various ways for the sake of emphasis, as in paragraph 1. Can you point out other examples of this? Notice also how frequently he uses **contrast**. Point out examples. Commit to memory the lines you think most eloquent. Can you see why Daniel Webster is regarded as a great orator?

**Spelling.** — Independence, injustice, defer, sacrifice, subjection, survive.

**Word Study.** — “Live or DIE, survive or PERISH, I am for the declaration.” We have here two pairs of synonyms. Can you explain the difference in meaning between **live** and **survive**? between **die** and **perish**?

**Composition.** — Write a short dialogue in three paragraphs. In paragraph 1, ask the question, “Why put off the declaration of independence?” In paragraph 2, write the answer that some one present might give, stating why the declaration should be postponed. In paragraph 3, write two or three of the best reasons given in this supposed speech in answer to the objection.

**Grammar:** *Adverbs of Manner, Time, Place, Degree.* — Adverbs of **manner** answer the question *how*. Examples: severely, sweetly, thus.

Adverbs of **time** answer the question *when*. \* Examples: now, then, presently.

Adverbs of **place** answer the question *where*. Examples: there, yonder, behind.

Adverbs of **degree** answer the questions *how much, how little, to what extent or degree*. Examples: much, little, more.

In the following sentences tell whether the italicized words are adverbs of **manner, time, place, or degree**: —

1. She has *obstinately* persisted. 2. Independence is *now* within our grasp. 3. We *never* shall submit. 4. They will carry themselves *gloriously* through this struggle. 5. I see *clearly* through this day's business. 6. We may die *ignominiously*. 7. I *first* consulted the *most* experienced seamen. 8. I saw a *very* great number of vessels steaming *outward*. 9. I *then* went back to the northeast coast. 10. I shall *soon* arrive *yonder*. 11. The enemy's vessels were *there*. 12. He took *out* his spectacles and fastened them *strongly* upon his nose. 13. I had observed this *before*. 14. It was *then quite* dark, and I had been gone *long enough*.

**Grammar: Comparison of Adverbs.** — Adverbs, like adjectives, may often be compared. They have the three degrees, — positive, comparative, and superlative.

I. A few adverbs add **er** and **est**. These are generally adverbs of one syllable, which have the same form as adjectives.

POSITIVE	COMPARATIVE	SUPERLATIVE
soon	sooner	soonest
high	higher	highest
long	longer	longest
hard	harder	hardest

II. Nearly all adverbs are compared by means of **more** and **most**, **less** and **least**, thus: —

strictly	more strictly	most strictly
gently	more gently	most gently
happily	less happily	least happily

III. Several adverbs are compared irregularly. You must learn the forms of these.

far	farther or further	farthest or furthest
ill, badly	worse	worst
well	better	best
late	later	latest, last
little	less	least
much	more	most

IV. Many adverbs cannot be compared: here, yonder, now, then, thus, why, almost, very, besides.

V. Compare all the adverbs in this reading lesson which admit of comparison.

VI. As adverbs and adjectives are often alike in form you must be careful not to confuse them.

The party left **early** (adverb).

The **early** (adjective) bird catches the worm.

If you will remember that the use of the word in the sentence always determines what part of speech it is, you will not often be in doubt.

## 94

## THE REPUBLIC

THOU, too, sail on, O Ship of State!

Sail on, O Union, strong and great!

Humanity, with all its fears,

With all the hopes of future years,

5 Is hanging breathless on thy fate!

We know what Master laid thy keel,

What Workman wrought thy ribs of steel,

Who made each mast and sail and rope,

What anvils rang, what hammers beat,

10 In what a forge and what a heat

Were shaped the anchors of thy hope!

Fear not each sudden sound and shock,

'Tis of the wave and not the rock;

'Tis but the flapping of the sail,

15 And not a rent made by the gale!

In spite of rock and tempest's roar,  
In spite of false lights on the shore,  
Sail on, nor fear to breast the sea!  
Our hearts, our hopes, are all with thee,  
Our hearts, our hopes, our prayers, our tears,  
Our faith triumphant o'er our fears,  
Are all with thee, — are all with thee!

— HENRY WADSWORTH LONGFELLOW: *The Building of the Ship*.

To what is our republic compared? To what great man, more than any other, was due our success in the struggle for independence? Who, then, do you think is meant by **Master** in verse 6? Can you name some of the workmen? What does Longfellow mean in verses 12–18? What were some of the **rocks** and **tempests** that have threatened to wreck our **Ship of State**? What reason does Longfellow give in the last four verses for the feeling expressed in 12–18?

Notice the number of accents and the arrangement of rhymes. Commit to memory.

**Spelling.** — Humanity, wrought, triumphant.

**Grammar:** *Interrogative Adverbs.* — There is still another class of adverbs which you should know.

Why was the Ship of State threatened?

How was it in danger?

When was this dangerous time?

Where was the Captain?

You remember that some adjectives and some pronouns are used in asking questions, and that they are then called **interrogative adjectives** and **interrogative pronouns**. (See page 427.)

Adverbs like those in the sentences above (**why**, **how**, **when**, and **where**) are called **interrogative adverbs**.



In the following sentences select and name the interrogative pronouns, the interrogative adjectives, and the interrogative adverbs:—

What master laid thy keel? What workman wrought thy ribs of steel? Who made each mast and sail and rope? What anvils rang? What hammers beat? Who wrote this poem? What led him to do it? Which statesman is meant? Which do you admire? When did you hear about him? Why do you admire him? Where did he live? How did he build the "Ship of State"?

Write six sentences,—two containing interrogative adverbs, two containing interrogative adjectives, two with interrogative pronouns.

**Composition.**—Write a short composition on Washington, or Jefferson, or some other national hero, in which you select some part of his life that might apply to Longfellow's poem; as, for example, Washington's conduct of the Revolution, or Jefferson's part in establishing our government.

Give your thought in plain and simple language.

Ask yourself these questions before handing in your composition:—

1. Have I given the thought which was asked for?
2. Have I expressed the thought clearly?
3. Do my paragraphs follow one another in proper order?
4. Is this my best work?

## O CAPTAIN! MY CAPTAIN!

O CAPTAIN! my Captain! our fearful trip is done,  
The ship has weather'd every rack, the prize we sought is won,  
The port is near, the bells I hear, the people all exulting,

While follow eyes the steady keel, the vessel grim and  
daring;

But O heart! heart! heart!

O the bleeding drops of red,

Where on the deck my Captain lies,

Fallen cold and dead.

5

O Captain! my Captain! rise up and hear the bells;

Rise up—for you the flag is flung—for you the bugle  
trills,

For you bouquets and ribbon'd wreaths—for you the  
shores acrowding,

For you they call, the swaying mass, their eager faces  
turning;

Here Captain, dear father!

10

This arm beneath your head!

It is some dream that on the deck,

You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,

My father does not feel my arm, he has no pulse nor will, 15

The ship is anchor'd safe and sound, its voyage closed and  
done,

From fearful trip the victor ship comes in with object won;

Exult, O shores, and ring, O bells!

But I with mournful tread,

Walk the deck my Captain lies,

20

Fallen cold and dead.

— WALT WHITMAN.

## SIXTH YEAR LANGUAGE READER

Tell the story contained in this poem. What clear picture does it present? What indications of grief or joy? What kind of Captain is meant? Who is the Captain? What feeling is strongly expressed in this poem? Which lines express it most strongly? What do you like best about this poem? Read it aloud. What can you say about the accents? Which part do you find the most musical?

**Spelling.** — Exulting, bouquet, swaying, mournful, victor.

## 96

### BREAK, BREAK, BREAK

BREAK, break, break,

On thy cold gray stones, O Sea!

And I would that my tongue could utter

The thoughts that arise in me.

5 O well for the fisherman's boy  
That he shouts with his sister at play!  
O well for the sailor lad  
That he sings in his boat on the bay!

10 And the stately ships go on  
To their haven under the hill:  
But O for the touch of a vanished hand,  
And the sound of a voice that is still!

Break, break, break,  
 At the foot of thy crags, O Sea!  
 But the tender grace of a day that is dead  
 Will never come back to me

—ALFRED TENNYSON.

What is the subject of this poem? Notice the feeling produced by the slow, solemn repetition of the word **break**. In verse 2, what adjectives add to this feeling? Stanza 2 Can you think of any reason why these happy scenes are spoken of? Quote the lines that seem to you the saddest. Learn this poem.

Study so that you can write in sentences.—

**tide**, rising and falling of the waters of the ocean; **tied**, fastened.

**wait**, to stay or rest, **weight**, heaviness

**raise**, to uplift; **rays**, lines from a center, as light; **raze**, to level with the ground.

**cite**, to name, quote, or repeat; **site**, situation, **sight**, act of seeing.

**ere**, before in respect to time; **heir**, one who inherits.

**Grammar: Irregular Verbs** — 1. Learn the principal forms of the verbs given below:—

PRESENT	PAST	FORM USED WITH <i>Have</i>
teach	taught	taught
break	broke	broken
ride	rode	ridden
shake	shook	shaken
freeze	froze	frozen
take	took	taken
hear	heard	heard
steal	stole	stolen
fly	flew	flown
tear	tore	torn
speak	spoke	spoken
do	did	done

## II. Correct the following ; explain the error :—

The waves **have break** on the shore. Tennyson **seen** them. He **has spoke** to them. This **taached** us a lesson. We **have took** it.

Be able to use correctly in sentences all the forms of the verbs given above.

III. Change the verbs in the following sentences from the present or past form to the form which uses **has** or **have**.

The waves shook the vessel. The ship sails on to its haven. The boy shouts with his sister at play. The lad sings in his boat on the bay. The sea breaks on the cold, gray stones. Tennyson saw the ships sailing on. He took a last look at the sea.

IV. Do not confuse the verbs **learn** and **teach**. **To teach** is to give instruction. **To learn** is to receive instruction.

## PRINCIPAL PARTS

teach	taught	taught
learn	learned	learned

## Fill blanks :—

We have been — to sing. Our teacher — us. Now we can — the younger children, who are very anxious to —. They have — some of the simpler songs.

V. Be careful, also, in using the words **bring** and **take**. In order to use these words correctly, keep in mind where the speaker is or is to be. **To bring** is to carry to the place where the speaker is or is to be, or to bear from a more distant to a nearer place. Thus, your mother, being at home, would not tell you to **take** your books home, but to **bring** them home. Your teacher, being in school, would tell you to **take** them home.

## Fill the blanks in the following :—

— that book into the other room. Come here and — this away from me. I will — it away from you.

Write sentences, using **bring**, **brought**, **take**, and **took**.

## GETTYSBURG SPEECH

FOURSCORE and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so 5 dedicated, can long endure. We are met on a great battle field of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger 10 sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget 15 what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us,—that from these honored dead we take in-20 creased devotion to that cause for which they gave the last full measure of devotion,—that we here highly resolve that these dead shall not have died in vain,—that this nation, under God, shall have a new birth of free-

dom, — and that government of the people, by the people, for the people, shall not perish from the earth.

— ABRAHAM LINCOLN.

**proposition**, statement of belief; **dedicate**, set apart; **consecrate**, make sacred; **hallow**, to make holy.

This speech is an example of clear, simple, beautiful English. What do you gather was the occasion of this speech? What noble thoughts are expressed? What effect do you think such a speech, uttered at such a time, would have on the hearers?

**Spelling.** — Dedicate, consecrate, hallow, detract, resolve.

**Composition.** — Have you ever noticed in the newspapers how the principal facts in an article are given in condensed form at the head of the column? People who are pressed for time sometimes get the main news of the day by simply reading the headings. Notice some of these headings, and then see how they are expanded in the columns.

Read carefully in some good history the account of the battle of Gettysburg. Write headings for a newspaper account of the battle such as might have appeared the day after the battle.

Write headings for a newspaper article that describes the dedication which was the occasion of Lincoln's *Gettysburg Speech*. Exchange your paper for a classmate's and expand his headings by writing the full account.

## 98

### JULIUS CÆSAR

[Julius Cæsar, who was born at Rome about one hundred years before the birth of our Lord, was one of the most remarkable men that ever lived. He was a great general, and gained so many wonderful victories that he won for himself the highest position in the Roman government.

As was to have been expected, many of the leading men of

Rome were jealous of his power. A group of these, his enemies, plotted to kill him. One of the chief conspirators, Cassius, persuaded Brutus, who was Cæsar's dearest friend, that it was his duty to join with them, saying that Cæsar desired to destroy the liberties of the citizens of Rome by making himself king over them. Brutus was really a true patriot and, convinced by these arguments, joined, much against his will, in the plot to destroy his friend. When attacked by his murderers, Cæsar, it is said, defended himself with great spirit until he saw Brutus among them; then, exclaiming, "You, too, Brutus!" he yielded without further struggle.

The scenes which we select from Shakespeare's great play, *Julius Cæsar*, are supposed to occur in the forum, or market place, in Rome, after the assassination of Cæsar. Brutus tries to justify the conspirators, and Mark Antony speaks against them.]

*Enter BRUTUS and CASSIUS, and a throng of Citizens.*

*Citizens.* We will be satisfied; let us be satisfied.

*Bru.* Then follow me, and give me audience, friends.

Cassius, go you into the other street,

And part the numbers.

Those that will hear me speak, let 'em stay here;

5

Those that will follow Cassius, go with him;

And public reasons shall be rendered

Of Cæsar's death.

*First Cit.* I will hear Brutus speak.

*Sec. Cit.* I will hear Cassius; and compare their reasons, 10  
When severally we hear them rendered.

[*Exit CASSIUS, with some of the Citizens.* BRUTUS goes  
into the pulpit.]



SIXTH YEAR LANGUAGE READER

*Third Cit.* The noble Brutus is ascended : silence !

*Bru.* Be patient till the last.

Romans, countrymen, and lovers ! hear me for my cause, and be silent, that you may hear : believe me for  
5 mine honor, and have respect to mine honor, that you may believe : censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say that Brutus' love to Cæsar was no less than his.  
10 If then that friend demand why Brutus rose against Cæsar, this is my answer : not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all freemen ? As Cæsar loved me, I weep for him ; as he was  
15 fortunate, I rejoice at it ; as he was valiant, I honor him ; but as he was ambitious, I slew him. There is tears for his love ; joy for his fortune ; honor for his valor ; and death for his ambition. Who is here so base that would be a bondman ? If any, speak ; for him have I offended.  
20 Who is here so rude that would not be a Roman ? If any, speak ; for him have I offended. Who is here so vile that will not love his country ? If any, speak ; for him have I offended. I pause for a reply.

*All.* None, Brutus, none.

25 *Bru.* Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. . . .

*Enter ANTONY and others, with CÆSAR'S body.*

Here comes his body, mourned by Mark Antony; who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart, — that, as I slew my best lover for the good of Rome, I have the same 5 dagger for myself, when it shall please my country to need my death.

*All.* Live, Brutus! live, live!

*First Cit.* Bring him with triumph home unto his house.

*Sec. Cit.* Give him a statue with his ancestors. 10

*Third Cit.* Let him be Cæsar.

*Fourth Cit.* Cæsar's better parts

Shall be crown'd in Brutus.

*First Cit.* We'll bring him to his house with shouts and clamors. 15

*Bru.* My countrymen, —

*Sec. Cit.* Peace! silence! Brutus speaks.

*First Cit.* Peace, ho!

*Bru.* Good countrymen, let me depart alone, And, for my sake, stay here with Antony: 20

Do grace to Cæsar's corpse, and grace his speech

Tending to Cæsar's glories, which Mark Antony

By our permission is allow'd to make.

I do entreat you, not a man depart.

**rendered**, set forth, stated; **censure**, blame or reprove; **bondman**, slave; **grace**, honor.

Who first appear on the stage? Try to picture the scene.

Notice carefully who is speaking each time, and try to get the story. Who makes the principal speech? What reasons does he give for his share in the killing of his friend Cæsar? In what way does he try to make his audience agree with him? Is there any form of speech used here that reminds you of a device used by Webster in his *Supposed Speech of John Adams*? What effect had Brutus's speech upon the citizens? What is now brought on the stage? What request does Brutus make of the citizens?

**Spelling.**—Extenuated, bondman, censure, audience, common-wealth.

## 99

JULIUS CÆSAR (*Continued*)

*First Cit.* Stay, ho! and let us hear Mark Antony.

*Third Cit.* Let him go up into the public chair;

' We'll hear him. Noble Antony, go up.

*Ant.* For Brutus' sake, I am beholding to you.

5 [Goes into the *pulpit*.

*Fourth Cit.* What does he say of Brutus?

*Third Cit.* He says, for Brutus' sake,

He finds himself beholding to us all.

*Fourth Cit.* 'Twere best he speak no harm of Brutus

10 here.

*First Cit.* This Cæsar was a tyrant.

*Third Cit.* Nay, that's certain:

We are blest that Rome is rid of him.

*Sec. Cit.* Peace! let us hear what Antony can say.

15 *Ant.* You gentle Romans,—

*All.* Peace, ho! let us hear him.

*Ant.* Friends, Romans, countrymen, lend me your ears ;  
I come to bury Cæsar, not to praise him.  
The evil that men do lives after them ;  
The good is oft interred with their bones ;  
So let it be with Cæsar. The noble Brutus 5  
Hath told you Cæsar was ambitious :  
If it were so, it was a grievous fault,  
And grievously hath Cæsar answer'd it.  
Here, under leave of Brutus and the rest, —  
For Brutus is an honorable man ; 10  
So are they all, all honorable men, —  
Come I to speak in Cæsar's funeral.  
He was my friend, faithful and just to me :  
But Brutus says he was ambitious ;  
And Brutus is an honorable man. 15  
He hath brought many captives home to Rome,  
Whose ransoms did the general coffers fill :  
Did this in Cæsar seem ambitious ?  
When that the poor have cried, Cæsar hath wept :  
Ambition should be made of sterner stuff : 20  
Yet Brutus says he was ambitious ;  
And Brutus is an honorable man.  
You all did see that on the Lupercal  
I thrice presented him a kingly crown,  
Which he did thrice refuse : was this ambition ? 25  
Yet Brutus says he was ambitious ;  
And, sure, he is an honorable man.

I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.  
You all did love him once, not without cause :  
What cause withholds you then to mourn for him ?

5 O judgment! thou art fled to brutish beasts,  
And men have lost their reason. Bear with me ;  
My heart is in the coffin there with Cæsar,  
And I must pause till it come back to me.

*First Cit.* Methinks there is much reason in his sayings.

10 *Sec. Cit.* If thou consider rightly of the matter,  
Cæsar has had great wrong.

*Third Cit.* Has he, masters ?

I fear there will a worse come in his place.

*Fourth Cit.* Mark'd ye his words? He would not take  
15 the crown ;

Therefore 'tis certain he was not ambitious.

*First Cit.* If it be found so, some will dear abide it.

*Sec. Cit.* Poor soul! his eyes are red as fire with  
weeping.

20 *Third Cit.* There's not a nobler man in Rome than  
Antony.

*Fourth Cit.* Now mark him, he begins again to speak

*Ant.* But yesterday the word of Cæsar might  
Have stood against the world : now lies he there,  
25 And none so poor to do him reverence.

O masters, if I were dispos'd to stir  
Your hearts and minds to mutiny and rage,

I should do Brutus wrong and Cassius wrong,  
Who, you all know, are honorable men.  
I will not do them wrong ; I rather choose  
To wrong the dead, to wrong myself and you,  
Than I will wrong such honorable men. 5  
But here's a parchment with the seal of Cæsar ;  
I found it in his closet ; 'tis his will :  
Let but the commons hear this testament —  
Which, pardon me, I do not mean to read —  
And they would go and kiss dead Cæsar's wounds, 10  
And dip their napkins in his sacred blood,  
Yea, beg a hair of him for memory,  
And, dying, mention it within their wills,  
Bequeathing it as rich legacy  
Unto their issue. 15

**beholding**, under obligation ; **interred**, buried ; **Lupercal**, a Roman feast day ; **reverence**, honor ; **bequeathing**, leaving by will ; **legacy**, a gift of property by will ; **parchment**, skin of calf or other animal prepared for writing ; **ransoms**, price paid to redeem from captivity.

Notice how the citizens feel toward Antony when he first begins to speak. Study Antony's speech carefully. What statement about Brutus does Antony repeat again and again ? Why does he do this ? What statement made about Cæsar by Brutus does Antony try to disprove ? How ? In what other way does he try to work on the people's feelings ? What most effective thing does he keep until the last, when he has his audience in a great state of excitement ?

**Spelling.** — Grievously, bequeathing, legacy, parchment, interred, ransoms.

**Word Study.** — Note the following distinctions: —

Antony **excited** the people and **incited** them to riot and bloodshed.

You may **receive** an invitation that you do not find it possible to **accept**.

A task may be **wearisome**, but it need not be **tedious**.

In like manner study the exact meaning of the following groups of synonyms and distinguish between them by the use of sentences: —  
force, strength; shelter, refuge; firmness, constancy.

## 100

JULIUS CÆSAR (*Concluded*)

*Fourth Cit.* We'll hear the will: read it, Mark Antony.

*All.* The will, the will! we will hear Cæsar's will.

*Ant.* Have patience, gentle friends, I must not read it;

It is not meet you know how Cæsar lov'd you.

5 You are not wood, you are not stones, but men;

And, being men, hearing the will of Cæsar,

It will inflame you, it will make you mad:

'Tis good you know not that you are his heirs;

For if you should, O, what would come of it?

10 *Fourth Cit.* Read the will; we'll hear it, Antony.

You shall read us the will! Cæsar's will!

*Ant.* Will you be patient? will you stay awhile?

I have o'ershot myself to tell you of it:

I fear I wrong the honorable men

15 Whose daggers have stabb'd Cæsar; I do fear it.

*Fourth Cit.* They were traitors. Honorable men!

*All.* The will! the testament!

*Sec. Cit.* They were villains, murderers! The will!  
Read the will!

*Ant.* You will compel me, then, to read the will?

Then make a ring about the corpse of Cæsar, 5  
And let me show you him that made the will.  
Shall I descend? and will you give me leave?

*All.* Come down.

*Sec. Cit.* Descend. [*He comes down from the pulpit.*]

*Third Cit.* You shall have leave. 10

*Fourth Cit.* A ring; stand round.

*First Cit.* Stand from the hearse, stand from the body.

*Sec. Cit.* Room for Antony, most noble Antony!

*Ant.* Nay, press not so upon me; stand far off.

*All.* Stand back! Room! Bear back! 15

*Ant.* If you have tears, prepare to shed them now.

You all do know this mantle: I remember

The first time ever Cæsar put it on;

'Twas on a summer's evening, in his tent,

That day he overcame the Nervii. 20

Look, in this place ran Cassius' dagger through:

See what a rent the envious Casca made:

Through this the well-beloved Brutus stabb'd;

And as he pluck'd his cursed steel away,

Mark how the blood of Cæsar follow'd it, 25

As rushing out of doors, to be resolv'd

If Brutus so unkindly knock'd, or no:



- For Brutus, as you know, was Cæsar's angel :  
Judge, O you gods, how dearly Cæsar lov'd him !  
This was the most unkindest cut of all ;  
For when the noble Cæsar saw him stab,  
5 Ingratitude, more strong than traitors' arms,  
Quite vanish'd him : then burst his mighty heart ;  
And, in his mantle muffling up his face,  
Even at the base of Pompey's statue,  
Which all the while ran blood, great Cæsar fell.
- 10 O, what a fall was there, my countrymen !  
Then I, and you, and all of us fell down,  
Whilst bloody treason flourish'd over us.  
O, now you weep, and I perceive you feel  
The dint of pity : these are gracious drops.
- 15 Kind souls, what ! weep you when you but behold  
Our Cæsar's vesture wounded ? Look you here,  
Here is himself, marr'd, as you see, with traitors.
- First Cit.* O piteous spectacle !  
*Sec. Cit.* O noble Cæsar !
- 20 *Third Cit.* O woeful day !  
*Fourth Cit.* O traitors, villains !  
*First Cit.* O most bloody sight !  
*Sec. Cit.* We will be reveng'd !  
*All.* Revenge ! About ! Seek ! Burn ! Fire ! Kill !
- 25 Slay ! Let not a traitor live !  
*Ant.* Stay, countrymen.  
*First Cit.* Peace there ! hear the noble Antony.



MARK ANTONY'S SPEECH ON CÆSAR

*From the painting by Ross*

*Sec. Cit.* We'll hear him, we'll follow him, we'll die with him.

*Ant.* Good friends, sweet friends, let me not stir you up To such a sudden flood of mutiny.

5 They that have done this deed are honorable.

What private griefs they have, alas, I know not,  
That made them do it : they are wise and honorable,  
And will, no doubt, with reasons answer you.

I come not, friends, to steal away your hearts :

10 I am no orator, as Brutus is ;

But, as you know me all, a plain blunt man,  
That love my friend ; and that they know full well  
That gave me public leave to speak of him.

For I have neither wit, nor words, nor worth,

15 Action, nor utterance, nor the power of speech,

To stir men's blood : I only speak right on ;

I tell you that which you yourselves do know ;

Show you sweet Cæsar's wounds, poor, poor dumb mouths,

And bid them speak for me : but, were I Brutus,

20 And Brutus Antony, there were an Antony

Would ruffle up your spirits, and put a tongue

In every wound of Cæsar that should move

The stones of Rome to rise and mutiny.

*All.* We'll mutiny.

25 *First Cit.* We'll burn the house of Brutus.

*Third Cit.* Away, then ! come, seek the conspirators.

*Ant.* Yet hear me, countrymen ; yet hear me speak.

*All.* Peace, ho! Hear Antony. Most noble Antony!

*Ant.* Why, friends, you go to do you know not what:  
Wherein hath Cæsar thus deserv'd your loves?

Alas, you know not; I must tell you then:

You have forgot the will I told you of. 5

*All.* Most true: the will! Let's stay and hear the will.

*Ant.* Here is the will, and under Cæsar's seal.

To every Roman citizen he gives,

To every several man, seventy-five drachmas.

*Sec. Cit.* Most noble Cæsar! we'll revenge his death. 10

*Third Cit.* O royal Cæsar!

*Ant.* Hear me with patience.

*All.* Peace, ho!

*Ant.* Moreover, he hath left you all his walks,

His private arbors, and new-planted orchards, 15

On this side Tiber; he hath left them you,

And to your heirs for ever; common pleasures,

To walk abroad and recreate yourselves.

Here was a Cæsar! when comes such another?

*First Cit.* Never, never. Come, away, away! 20

We'll burn his body in the holy place,

And with the brands fire the traitors' houses.

Take up the body.

*Sec. Cit.* Go fetch fire.

*Third Cit.* Pluck down benches. 25

*Fourth Cit.* Pluck down forms, windows, anything.

[*Exeunt Citizens with the body.*]

*Ant.* Now let it work. Mischief, thou art afoot,  
Take thou what course thou wilt!

**Nervii**, a German tribe; **conspirators**, plotters; **drachmas**, coins valued at about nineteen cents each.

Notice the excitement of the people. Why does Antony hold the will back for a time? How does he really tell them what is in it while pretending to keep it back? What effect has all this on the citizens? Notice, in this second long speech, how the pathos is deepened. Why does Antony refer so constantly to Brutus? To what point does he finally succeed in working the mob? When he has succeeded in doing this, in what humble way does he speak of himself? Why does he do this? Is it true? What does he keep as a finishing touch to the excitement of the citizens? In what way are you made aware what Antony had been trying to do? What figurative language does he use? Whom do you consider the greater orator, Brutus or Antony? Why? A great orator must not only try to convince the people by arguments, but should work upon their feelings. Compare the speeches of Antony and Brutus with this in mind. Which speech is in prose? Which in poetry? Is there any reason for this? Point out the lines that seem to you to be the finest. Commit them to memory.

**Spelling.** — Mantle, muffling, conspirators, marred.

**Composition.** — Was it right for Brutus to kill Caesar? Give a reason for your answer, writing it very carefully. Those who write in favor of Brutus are to form one group; those against him, another. The arguments given on each side may then be read aloud, and your teacher will decide which has made the stronger case.

**Grammar: Noun Phrases.** — I. What do we call a phrase used as an adjective? A phrase used as an adverb? Of which kind are the phrases in these sentences? "You go into the other street." "A throng of citizens entered."

Does a phrase contain a subject and a predicate? Does it make complete sense?

You see that a phrase is a group of words that does not contain a subject and a predicate, and is used as a single part of speech.

II. Notice the use of the phrases in the following sentences : —

**To rejoice** is better than **to mourn**.

**Rejoicing** is better than **mourning**.

**To obey** is better than **to sacrifice**.

**Obedience** is better than **sacrifice**.

Here we find phrases used as nouns. Such phrases are called **noun phrases**.

III. Use nouns instead of noun phrases in these sentences : —

**To speak** was Antony's desire.

**To praise** is better than **to condemn**.

Write a sentence containing a noun phrase used either as a subject or as part of the whole predicate.

IV. In the following sentences, name all the phrases, and classify them as adjective, adverbial, or noun phrases : —

1. Brutus was convinced by Cassius' arguments.
2. He went into the pulpit.
3. To speak to the people was his purpose.
4. To rid Rome of a tyrant was his intention.
5. The garment of Caesar was shown to the people.
6. My heart is in the coffin there with Caesar.
7. The spirit of Brutus was noble.
8. The sorrow of Antony affected the people.
9. He spoke after Brutus.
10. He spoke with bitterness.
11. The people of Rome rushed out to burn the house of Caesar's enemies.



## PRONUNCIATION OF PROPER NAMES

**Aberdeen**, Äb-er-dēn'.  
**Alden**, Awl'-den.  
**Alleghany**, Äl'-e-gā-ni  
**Audubon**, Aw'-dū-bon.

**Bayard**, Bi'-ard.  
**Beauce**, Bös.  
**Bauvals**, Bō-vā'.  
**Bouz**, Bō'-āz.  
**Breton**, Brē'-ton.  
**Bunyan**, Būn'-yan.  
**Burgundy**, Bur'-gūn-dī.

**Calabria**, Ka-lā'-brī-a.  
**Caracas**, Kā-rā'-kās.  
**Champagne**, Shōn-pāñ'.  
**Chinon**, Shē-non'.  
**Compiègne**, Kōn-pē-āñ'.  
**Cophetua**, Kō-fet'-ū-a.  
**Criméan**, Krī-mē'-an.

**Danube**, Dan'-ūbe.  
**Dauphin**, Dā'-fin.  
**Denys**, Dēn'-nis.  
**De Vaux**, De-vō'.  
**Devonshire**, Dēv'-ōn-shir.  
**Dinwiddie**, Dīn-wīd'-ī.  
**Domrémy**, Dōn-rē-mē'.  
**Dunois**, Dū-nwā'.

**Eldorado**, Ēl'-dō-rā'-do.  
**Eske**, Ēsk.

**Galaway**, Gäl'-a-way.  
**Gerard**, Jē-rard'.  
**Ghent**, G'nt.  
**Glen**, Zhē-ōn'.  
**Gist**, Jist.  
**Graemes**, Grāms.  
**Guerrière**, Ghē-rē-ār'.

**Haverhill**, Hā'-ver-Il.  
**Heliopolis**, Hē'-li-op'-o-lis.  
**Herschel**, Hēr'-shēl.

**Ichabod**, Īk'-a-bod.  
**Islington**, Īz'-līng-ton.

**Lannes**, Lāns.  
**Launfal**, Lan'-fal.  
**Lazarus**, Lāz'-a-rūs.  
**Leicester**, Lēs'-ter.  
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